

KIRSTEN FLAGSTAD DISCOGRAPHY

by  
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## ABSTRACT

Title of thesis: *Kirsten Flagstad Discography*

Howard C. Sanner, Jr., Master of Music, 1980

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Kirsten Flagstad, the leading Wagnerian soprano of her generation, left a legacy of more than 900 recordings. In a recording career that spanned 46 years, she recorded for the Scandinavian branches of Odeon, His Master's Voice (HMV), and Columbia, and made records for the international market on the HMV, RCA Victor, and Decca (London Records in the U. S. A.) labels. In addition, recordings exist of many of her frequent broadcast appearances with the Metropolitan, San Francisco, Chicago, and Covent Garden Operas, as well as from such then-popular variety programs as the Ford Sunday Evening Hour, General Motors Hour, RCA Magic Key, and Kraft Music Hall.

Company files, record catalogues, and correspondence with private collectors, some of them Flagstad's friends, were used to assemble the information. By such means it was possible in most cases to determine matrix numbers, recording dates, and issue numbers of 78s, LPs, and non-commercial records. A list of known interviews and other recordings of her speaking voice is included, as is a list of all known broadcasts, whether or not a recording of them is known to exist.

Although best known as a singer of Wagner's operas, Flagstad's repertoire on records reflects wide-ranging versatility. Besides Wagner, she recorded operas by Beethoven, Gluck, and Purcell; her concert and recital repertoire includes Bach, Bax, Delius, Elgar, Grieg, Rossini,

Schubert, Schumann, Sibelius, Strauss, and Wolf. She also performed the music of many lesser-known composers, especially Norwegians, and recorded some 46 hymns with organ. Her records document the career of one of the twentieth century's leading singers and prevailing performance practice in a large segment of the standard repertoire.

To

Grace Gosnell Quine

consummate

Musician, Teacher, Friend

## ACKNOWLEDGEMENTS

This discography is as much a collection, an assembly of information contributed by many people, as it is an original work, and a list of everyone who helped would run many pages. I am grateful to them all.

Keith Butler, whose enthusiasm for Kirsten Flagstad's voice is unparalleled, got me interested in a systematic study of her records. Were it not for his influence, I would have never begun what became a six-year project.

G. J. Turnbull, Record Librarian for Decca (London Records in the U. S. A.), supplied me with full information on Flagstad's Decca records.

E. E. Lawrence, Leonard Petts, and John Watson supplied similar information on Flagstad's HMV records. Mr. Petts in particular answered repeated queries about gaps in my information, thus supplying many missing data and alerting me to the existence of several unissued records.

Lois Fox and Bernadette Moore of the Listings Department of RCA Records kindly allowed me repeated access to the files in their offices, often on short notice. John Pfeiffer, Executive Producer, Red Seal Artists and Repertoire, ascertained the exact source for RCA's issue of the Ormandy/Philadelphia Orchestra Immolation Scene (discography numbers 114-17).

The entire staff of the Recorded Sound Section of the Library of Congress, especially Samuel Brylawski, Gerald Gibson, Michael Gray (now music librarian for the Voice of America), James Smart, and Dorothy Zei-

set, were always ready to put their resources at my disposal, and I relied on them heavily. In addition, Messrs. Gibson and Gray allowed me to use their *Bibliography of Discographies* while it was still on index cards, and James Smart invariably noted Flagstad records new to the Library's collection, telling me about them on my next visit.

Don McCormick of the Rodgers and Hammerstein Archive of the New York Public Library wrote me when I had barely started work to tell me that their holdings contained part of Flagstad's personal collection of her records. Though uncatalogued and unavailable to the general public, he and Gary-Gabriel Gisondi allowed me to hear any items I wished.

Johnathan Angel and Barbara Eick made my visit to the Stanford Archive of Recorded Sound particularly pleasant and fruitful. I was given complete run of the portion of Flagstad's collection in their custody; I was allowed to hear everything I wanted, examine and photocopy tape boxes, and use the other resources of their collection I needed.

I was treated no less royally at the Historical Records collection of Yale University. Both Barbara Eick and Richard Warren gave my project their undivided attention during my stay in New Haven.

Arthur Dusenberry, Flagstad's son-in-law, allowed me access to much valuable material that would have been otherwise unavailable. My deepest thanks for his help and interest in the discography.

There would be no Flagstad discography without the help of Knud Hegermann-Lindencrone. A longtime friend of Flagstad's and one of the senior members of the record collecting fraternity, he supplied most of the information about Flagstad's Scandinavian records, relayed many con-

versations he had with Flagstad, and patiently answered my many--and often naïve--questions. More than anyone else, he encouraged me throughout the many years it took to compile the discography; he persuaded me to keep at it many times when I was discouraged or thought I could never find the information I needed.

Alan Kelly, drawing on his vast researches into EMI's recording activities, was able to help with details about Flagstad's unissued HMV records.

It is largely through the efforts of William R. Moran that discography has become a serious, scholarly, respected field; his published work sets the standard to which we all aspire, and the format he developed--even after my tinkering with it--is the clearest yet devised. For that alone I owe him a tremendous debt. He was also always ready with advice, gave me the opportunity to hear several recordings that would have otherwise been inaccessible, corrected many of my inaccuracies, and in general gave me, a novice, the benefit of his decades-long experience as a discographer and collector. And he spent most of his free time during a business trip to Europe verifying, scouting, and checking information about Flagstad and her records for me. The discography is immeasurably better for his help, and he has my boundless appreciation.

Torstein Gunnarson and Hans Hansen supplied me with authoritative information about the Flagstad broadcast recordings in the archives of Norsk Rikskringkasting and Danmarks Radio, respectively.

My thanks to Andrew Farkas, Joseph Johnson, William Moran, Steven Permut, and Iona Sanner for proofreading the entire typescript. Iona Sanner and Janet Bell helped compile the index.

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## INTRODUCTION

### Flagstad's Career on Records

This is a discography--a study of Kirsten Flagstad's sound recordings--not a biography. Because it would be impossible to study the records with no reference to the events of her life, I shall discuss important biographical facts, but only as they relate to her records.<sup>1</sup>

Flagstad was born in Norway July 12, 1895, and died there December 7, 1962. She sang professionally for at least 46 of her 67 years, but did not become internationally famous until February 2, 1935, the day of her Metropolitan Opera debut. Her career, somewhat unusual because worldwide recognition did not come until she was nearly 40, divides conveniently into three phases:

1. The career as a "house soprano" in Scandinavia, 1913-34
2. The international career, 1935-41, 1947-53
3. The broadcast and recording career, 1954-59.

Because no dramatic change of repertoire occurred between parts two and three to parallel the change between parts one and two, the line of demarcation between them blurs; I divided the period 1935-59 into two parts because I thought it significant that a singer retired from public performances should continue her career in the recording and broadcast studios.

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1. For information about her life apart from records, see Louis Biancolli, *The Flagstad Manuscript* (New York: Putnam, 1952); Edwin McArthur, *Flagstad: A Personal Memoir* (New York: Alfred A. Knopf, 1964); and Aslaug Rein, *Kirsten Flagstad* (Oslo: Mortensen, 1967). These are the sources for most of my biographical (but not discographical) information.

Before 1935 she almost never sang outside Scandinavia, where she was a stalwart in the Oslo and Stockholm opera companies singing lyric soprano roles and musical comedy. While she occasionally during this time sang all the Wagnerian roles for which she was subsequently to become so famous except the three Brünnhildes, Senta, and Kundry, she was not primarily known for them;<sup>2</sup> her performances at the 1933 and 1934 Bayreuth Festivals were her most concentrated excursion into the Wagnerian repertoire before 1935, and also among her few appearances outside Scandinavia.

Flagstad began her recording career shortly after she began to sing in public. Her earliest records, made for Odeon in 1914, display, in my opinion, a light, somewhat nondescript voice, given to sliding and poor intonation.<sup>3</sup> In 1923 she made four sides for the Scandinavian branch of His Master's Voice (HMV).<sup>4</sup> The last records from this early part of her career, made in 1929 and her first discs using the electrical process, show some changes in her voice. The sliding and poor intonation are gone, never to return, and, for the first time, we begin to hear the characteristic Flagstad timbre.<sup>5</sup> Throughout this phase of her career her voice

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2. According to Biancolli, *op. cit.*, 282-83 (and quoted in McArthur, *op. cit.*, 342-43). In Scandinavia she sang Eva in *Die Meistersinger*, and at Bayreuth she sang Guttrune, the Third Norn, and Ortlinde, all roles she dropped from her repertoire after 1935.

3. Discography numbers 1-16.

4. Discography numbers 17-20.

5. Discography numbers 21-26. There is always some question about how accurately acoustic records reflect the timbre of a voice. Though it proves nothing about Flagstad, it is my experience with other singers that acoustic records, although of lower fidelity than electrics, do recognizably capture tone quality. Because of these experiences, I think the change in timbre between Flagstad's 1914 and 1929 recordings too dramatic to attribute to improvements in the recording processes alone; I think the tonal makeup of Flagstad's voice changed.

was a lyric soprano, with no hint of the vocal power she would develop later.

At her Metropolitan Opera debut in 1935 as Sieglinde, Flagstad was a sensation.<sup>6</sup> She burst completely unheralded on the international scene and began, at nearly 40, her 24-year, world-wide career. The odd thing is that this career almost did not happen: Flagstad had married a wealthy lumber executive a few years before and, by the time the Metropolitan's management requested an audition in 1934, was contemplating life as a homemaker. Her first records from this brand-new career were of the very music she sang to begin it; all of Act I and parts of Act II of Flagstad's debut performance of *Die Walküre* were recorded.<sup>7</sup> This and the other broadcast recordings from 1935, taken along with the studio recordings made for RCA in the autumn of the year, show how much power and size her voice had gained since 1929.<sup>8</sup> The voice on her prewar records, still sounding youthful and lyrical, was coupled with the consummate technique needed to meet every demand of the music she performed: she could sing loud or soft, high or low, fast or slow; but she could also unleash enough sound to soar over Wagner's heaviest orchestration without sacri-

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6. Olin Downes, "Kirsten Flagstad Greeted at Debut," *New York Times*, February 3, 1935, section 11, p. 4, c. 8.

7. Discography numbers 35 and 36. From the day of her Metropolitan debut until the end of her career, Flagstad's voice is documented by recordings made from broadcasts and concerts. Because of this, we can hear how Flagstad sounded in all the roles for which she was renowned and how her conception of them changed over the years. These records also preserve a variety of repertoire that does not figure in her commercial records and that is, in many cases, vastly different from that for which she became world famous.

8. For the broadcast recordings, see discography numbers 35-39; the commercial discs from this year comprise discography numbers 40-47.

ficing tonal lustre.<sup>9</sup>

At the end of the Metropolitan's 1941 season, Flagstad returned to Norway at her husband's request. During the war, her performing career came to a virtual standstill; she sang only some opera performances in Zürich and a few recitals in Scandinavia during that time. At the war's end there were accusations that her husband had been a Nazi collaborator and some of these accusations rubbed off on Flagstad herself. She was ultimately cleared of all charges, however, and resumed her international career--albeit not without demonstrations, particularly in the United States, by those who would not accept the Norwegian court's verdict.<sup>10</sup>

Beginning with her first postwar concerts in 1947, Flagstad continued to sing the music, chiefly Wagner, that had made her name world famous. To the old roles she added two new ones, Dido and Alceste; in addition to her usual engagements at Covent Garden, the Metropolitan, Chicago, and San Francisco, she sang for the first time at La Scala in Milan and the Teatro Colón in Buenos Aires. Recording continued unabated; there are many examples on both commercial and non-commercial records of how Flagstad sounded at this time. After the war, she made her only complete commercial recordings of opera and recorded *Lieder*

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9. All this is clearly audible in the Metropolitan's March 9, 1935, broadcast of *Tristan und Isolde* (discography number 37), the "Inflammatus" from Rossini's *Stabat Mater* (discography number 38), and the commercial records of "Ozean! du Ungeheuer" from *Oberon* and "Abscheulicher" from *Fidelio* (discography numbers 122, 123 and 120, 121, respectively).

10. For a full discussion of Flagstad's problems in Norway at this time and in resuming her career, see Biancolli, *op. cit.*, chapters 13-21 and McArthur, *op. cit.*, chapters 7-12. McArthur quotes a number of important documents relating to the case, including newspaper articles and parts of his testimony to the Norwegian court, both in the text and in his Appendix A (pp. 311-99).



more extensively than before.<sup>11</sup>

Following her retirement from the opera and concert platforms at the end of 1953, Flagstad continued to sing in the recording and broadcast studios. Throughout this postwar time her voice changed little. There was a certain mellowing or darkening, a certain richness and depth (I do not refer to pitch) that came with the years. But Flagstad's voice remained exceedingly--one might almost say astonishingly--consistent from the time of her New York debut in 1935 till 1959, when she last sang for the phonograph.

#### Previous Discographies

Although there have been several previous Flagstad discographies, none is complete.<sup>12</sup> Of these earlier efforts, the best is that of Dennis, published in *The Record Collector* of August 1952. It does, however, have its serious limitations: it does not list recording dates or matrix numbers rigorously; in addition, it omits two issued 78s and makes no mention of unissued records. It necessarily represents only the recordings made to the publication date, and Flagstad's continuing activity doubtless prevented both a treatment of unissued discs and a listing of full data about matrices, takes, and recording dates of those issued.

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11. See discography numbers 352, 416, 610-21, 659, 911-16 for the complete opera recordings and numbers 1-30, 47, 55-58, 60-81, 87-89, 98-112, 129, 130, 133, 137-39, 143, 172, 177-85, 935, 936 for the prewar *Lieder* records.

12. See F. F. Clough and G. J. Cuming, "Diskography," *Gramophone Record Review*, no. 53 (March 1958); James F. E. Dennis, "Kirsten Flagstad," *The Record Collector*, vol. 7, no. 8 (August 1952); H. Hugh Harvey, "The Flagstad Pre-war Records," *The Gramophone*, no. 366 (November 1953); and Rein, *op. cit.*, 272-77.

The other Flagstad discographies do not warrant discussion. Clough and Cuming and Harvey are, like Dennis's work, incomplete owing to their publication dates (and Harvey intentionally limited his scope); the ones not mentioned above are even more incomplete and inaccurate.<sup>13</sup>

### Problems and Uncertainties

Compared with some artists, for whose records the written studio logs<sup>14</sup> have disappeared (if they ever existed), Flagstad's discography presents few problems. But it is almost inevitable in the output of so prolific a singer that some loose ends will remain. Considering the extent and variety of her recorded output--not to mention the myriad sources involved--it is amazing that so few details are still missing.

Of her commercial records, it is chiefly the earliest, made for Scandinavian Odeon, that present problems. In January 1961, Flagstad herself inquired at the Odeon offices in Oslo to try to determine the date of her first recordings. She was able to ascertain only that the first two were made in the autumn of 1914; though it is probable that the others were made about the same time, no proof of this has yet been found.<sup>15</sup>

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13. See bibliography.

14. The studio logs, sometimes called session sheets, typically are a list, in order by matrix number, of the selections recorded during a given session. (Matrix numbers are analogous to the plate numbers music publishers give their scores: they identify a particular master recording and its place on the shelf.) They usually include data about accompaniment and assisting artists, recording dates, number of takes made (concomitant with the already-mentioned matrix numbers), and often some remarks about the engineering (pitch of the recording lathe, settings of amplifiers, etc.). Sometimes there will also be a list of the catalogue numbers under which the records were originally issued.

15. Knud Hegermann-Lindencrone, letter to the author.

Not surprisingly, efforts in the last five or so years to secure more accurate recording dates and to uncover details about lacunæ in the matrix series have met with even less success than Flagstad's of nearly two decades ago.

From 1935 till the end of her career, there are few such problems. In the late 1940s and early 1950s, when tape was introduced, it was HMV's custom for a time to record sessions both on tape and 78 r.p.m. discs; later they recorded only on tape and transferred from tape to 78 matrices; still later, in 1954, they phased out the 78 disc altogether. During the period when 78s were derived from tape masters a new problem arises with recording dates. Is the date in the company's files that of recording or of transfer? In some cases we shall probably never know. But, unlike the earlier records, we do know the year of the recording and, by interpolating matrix numbers, can often pin the date down even more closely than that. In addition, there may be some unissued records originally made on tape but never transferred to 78 matrices missing from the list.

LP reissues of Flagstad's 78s by the companies that made the original recordings have been adequately identified; even without a discography to sort out the details, the situation is not too confusing. Flagstad seldom remade the same title with the same assisting artists, so given the recording date along with the name of the work, deciding which version is included on which LP is easy. A few reissues, though, not the products of the original recording companies, have proved harder to identify. In the most confusing cases, the LPs have been compared to the 78s by playing them simultaneously at the same pitch and making an

A/B comparison. In all cases I have been able to identify just which 78 matrix appears on which LP reissue.

Thus, Flagstad's commercial records are, on the whole, reasonably uncomplicated to list in chronological order. Unless additional information should turn up from heretofore unsuspected sources, it is improbable that anyone will be able to confirm when Flagstad made her first recordings or to differentiate between the recording dates and tape transfer dates of the late HMV 78s. Similarly, unless data not yet unearthed turns up, it is unlikely that the list of commercial recordings will grow longer.

The non-commercial or pirate records, however, are quite another story. Most of Flagstad's broadcasts were carried nationwide by one or another network, and even if the network did not record the performance, it is always possible that someone recorded it at home on non-professional equipment or commissioned a studio to record it professionally. For this reason, a list of non-commercial recordings can never be complete; the best anyone can claim is to have listed all he can find after careful search in public archives, through the catalogues of private disc producers, and through the holdings of private collectors with hoards of off-the-air recordings. Just because a recording of a broadcast has not surfaced does not mean it does not exist; one never knows what may lie in someone's basement or attic.<sup>16</sup>

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16. Since I began to work on this project, several important broadcasts have newly come to light, among them the Recognition Scene from *Elektra* and Flagstad's only known broadcast recordings with Knappertsbusch.

In late 1978 or early 1979, NBC donated its collection of line checks (for an explanation of "line check," see pp. 13-14) to the Museum of Broadcasting in New York, which has, in turn, placed the discs



But the uncertainties of pirate recordings do not end with the impossibility of compiling a complete list of them. Both non-commercial LPs and the tapes of broadcasts that circulate privately are frequently mis-labelled in one way or another; it is not unusual to find wrong casts, conductors, dates, venues--even wrong works! Though most major record companies have staffs to check label copy, most pirate record producers do not. They are amateurs in the classical sense of the word; they publish their records out of devotion to the music and artists involved and more mistakes creep into their efforts than those of the major companies.

Whatever the reasons for inaccurate or incomplete documentation of pirate issues, it is still the discographer's task at least to try to set matters straight. And, in all fairness to the pirates, they do not (usually) get everything wrong on the label; there is almost always enough correct information--at least in the case of complete operas--to allow one to identify the issue completely and correctly with a minimum of effort. The casts and conductors usually changed some between broadcasts, and it is only a minor inconvenience to compare the label credits with the performance annals for the work.

By contrast, determining the broadcast from which the various songs and arias are excerpted often approaches the impossible. Virtually

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on deposit at the Library of Congress, where they are gradually being transferred to tape and catalogued. The Library of Congress's taping and cataloguing project is only beginning and NBC's catalogue cards for the discs are unavailable (they are being photocopied); therefore I have been unable to ascertain whether or not NBC's transcriptions of many Flagstad broadcasts have survived.

all of them come from such then-popular programs as the Ford Sunday Evening Hour, General Motors Hour, and RCA Magic Key. Although it is not difficult, by combing the broadcast logs of the *New York Times*, to learn who performed on which show on what date, it is nearly impossible in many cases to discover what works were performed unless a complete recording of the program has survived. In several cases record labels and catalogues of private collectors will not list complete or correct data for a recording; just as with complete operas, one hopes there is enough correct information so that, by comparing the record with the broadcast listing, whatever is missing may be divined--be it date, conductor, or anything else. The dates of only two of Flagstad's recordings defy identification by this method.<sup>17</sup> Since the complete programs for the various sorts of variety shows listed above were so seldom printed in the newspapers, there is no written record of a broadcast performance of them by Flagstad. It will continue to be impossible to identify these records further until more information regarding the music performed on each of Flagstad's appearances on these programs comes to light. Owing to the imperfect documentation, the uncertainties and downright educated guesses involved in identification, Flagstad's non-commercial recorded output

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17. See discography numbers 935 and 936. Because there is no break between selections and Flagstad introduces the Grieg song, it is clear that both stem from the same program. It is also clear they are broadcast performances: the original recording medium was, from the sound, obviously some sort of transcription or acetate disc, implying a recording date in the 1930s or 1940s, both too early for a non-broadcast recording. The announcement between the songs precludes them being dubbings from Flagstad's commercial recordings of these works.

promises to remain more confused and muddled than the rest.

### Media for Non-Commercial Recordings

Non-commercial or pirate recordings fall into three groups: those dubbed from broadcasts, non-broadcast performances recorded on portable equipment smuggled into the hall, and those made for the artist's private pleasure. Of these, the third can be discounted: as far as is known, Flagstad made no records for her own amusement. There are several known non-broadcast recordings of Flagstad performances. Perhaps the most important of these are the recordings HMV made at Covent Garden during the 1936 and 1937 seasons. HMV was quite active at this time, recording all or part of many Flagstad performances, presumably with a view to public issue. Fortunately, at least some of this material has come to light on private discs. In addition, a section of the Immolation Scene from *Die Götterdämmerung* was recorded from the catwalk over the stage of the Vienna State Opera in 1936 and her 1955 concert with the Symphony of the Air was recorded by David Sarser, a high fidelity buff and member of the orchestra. Although lacking the clandestine aspect of most modern "in house" tapes, the result--recordings of non-broadcast performances--is the same.<sup>18</sup> Many of Flagstad's broadcasts were recorded in one way or another, and it is from these recordings that we get a glimpse of her in action.

The history of broadcast recordings begins, for practical purposes, in 1934 with the introduction of home disc cutters and aluminum

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18. Discography numbers 59, 82, 601-609.

blanks.<sup>19</sup> From 1934 on, there are many preserved broadcasts of Saturday matinées at the Metropolitan Opera, Sunday afternoons at the New York Philharmonic, and such programs as the Voice of Firestone and General Motors Hour. During the period before tape was introduced in the late 1940s, virtually the only way to record a broadcast was on disc; as mentioned before, not only did people record off the air at home, recording studios could also be hired to record broadcasts, and the networks routinely recorded their most important presentations.

Home recordings, professionally-made dubs of AM broadcasts, and network transcriptions did not, however, all yield the same results. Home acetates were usually 25 cm blanks<sup>20</sup> at 78 r.p.m. In the earliest days, these blanks were simply bare aluminum discs; aluminum (often glass during the war) discs coated with acetate were introduced late in 1935 and offered somewhat better sound than the uncoated discs. In either case, the discs had a maximum playing time of about three and a half minutes and changing them resulted in gaps in the music;<sup>21</sup> in addition,

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19. The earliest Flagstad broadcast recordings known to have survived date from 1935, though there once existed (and may still exist) an excerpt from the last movement of Beethoven's Ninth Symphony from the 1933 Bayreuth Festival (discography number 31) and a 1934 broadcast on Danish Radio (discography numbers 32-34). Although there are a few broadcasts by other artists from before 1934, there is, by contrast, a plethora of material from that date on--and, of course, much that has not surfaced as well.

20. Discs 25, 30, and 41 cm in diameter equal, in the English system, the standard sizes of ten, twelve, and sixteen inches, respectively.

21. There were some few home recordists who owned two cutting lathes, but the broadcasts recorded on non-professional equipment using two turntables form only the smallest percentage of the total material preserved in this form. (As an example, see the recording of *Lohengrin*, Act II, discography number 135, and the notes about it.)

the high-frequency response deteriorated markedly as the cutting needle approached the center of the disc. All these drawbacks notwithstanding, home acetates, which provide the only known source of many early broadcasts, are important documents of the history of broadcasting and performance practice; and when they have not been badly worn by repeated playings with a heavy pickup, they also provide tolerable, if not high fidelity, sound.

Professionally-made dubs of AM broadcasts are at least a notch higher in quality. Usually termed "air checks," they were cut onto blanks 41 cm in diameter at a speed of 33.33 r.p.m. using high-quality cutting heads and two lathes, thus eliminating gaps at record changes. Owing to their larger diameter, they are not recorded as close to the discs' center as are home acetates and, as a result, the high-frequency response is more uniform throughout each disc. But they were subject to all the vagaries of AM broadcasting. The amount of interference and distortion depended on any number of factors, including the weather, and the frequency range of AM broadcasts was and is inherently limited. When they are well preserved, though, and when the broadcast conditions were good to start with, air checks can make for pleasant listening indeed.

Related to air checks are the transcriptions the networks made of their programs. These transcriptions were taken from the transmission lines before broadcast and, as a result, do not suffer from any of the various ills that can afflict AM broadcasts. Like air checks, they are 41 cm, turn at 33.33 r.p.m., and, since two lathes were used, disc changes did not result in lacunæ. Because of their provenance, they are usually



called "line checks." Their sound, more or less what we should call high fidelity, compares favorably to early LPs and usually surpasses that of contemporary 78s. All else being equal, they are the best-sounding source for early broadcast recordings.

After World War II, tape began to replace transcriptions as the primary medium for recording off the air, but there was some overlap. Neither the networks nor private studios converted to tape immediately; though there are tape sources from the networks, private studios, and home recordists beginning in the late 1940s, discs were still widely used--even by the networks, in some cases--into the 1960s, and perhaps later. In those days, the main attraction of tape over disc was economic: it was far less expensive to record on tape. And though tape had a longer playing time per reel than did transcriptions per side--not to mention potentially better sound quality into the bargain--it was this dollars-and-cents aspect of tape recording that, at the very outset, caused it to supplant transcription discs as the preferred means of off-the-air recording. Although nowadays the average home tape recorder easily provides better sound than the discs used in the late 1940s, tape recording in its infancy, even on professional equipment, was not what it is today; frequency response, signal-to-noise ratios, and distortion figures were often below today's accepted minima, and the result is that a good line check or air check from this changeover period will sometimes (though by no means always) sound better than a tape of the same performance. This is especially true if the disc was made on good and the tape on mediocre equipment. (Wire recording was also used for some amateur recording immediately after World War II, but tape, owing to its

inherently superior sound quality, quickly supplanted it. No wire recordings by Kirsten Flagstad have been traced.)

Thus the original sources for non-commercial recordings are a mixed bag. So are the LP issues of them and the privately-circulating tapes that have not been transferred to long-playing discs. Both LPs and tapes are subject to wrong pitching, improper equalization, under- or over-recording, and the use of cheap material, be it vinyl or tape; even a broadcast from well-preserved, high-quality line checks can turn out practically unendurable. In sum, quality is unpredictable, and although the present trend in non-commercial discs is toward excellent engineering, silent pressings on top-grade material, and elegant packaging often including libretto and notes, fastidious collectors still go to some trouble to find and cultivate sources for well-made dubs.<sup>22</sup>

#### Commercial vs. Pirate Performances

Non-commercial recordings are fundamentally different from studio recordings; the latter are not merely rehashes of actual performances without the mistakes. Although most modern performances (at least of opera), broadcast or otherwise, are routinely recorded, and although broadcast recording was common enough in Flagstad's prime (before transistor miniaturization made it possible to smuggle portable equipment into a performance), artists take a different approach to performing in

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22. For a discussion of the world of non-commercial recording and its quality control problems, see Peter G. Davis, "The Musical Underground: A Brief Look at the Tape Scene," *Musical Newsletter*, vol. 6, no. 1 (Winter 1976). Although the focus is on tapes of present-day performances, Davis does mention the problems of historical recordings, which are often the same as those afflicting modern tapes.

public than to making music only for the microphone. The potential for surreptitious recording notwithstanding, performers think of public performances as one-time affairs; they know even if someone does make a clandestine recording that the resulting tape will have a limited circulation. By contrast, when they step into the recording studio, they know they are perpetuating their musical thoughts for all time; and thus they will take greater pains to be sure the resulting record, which will have far wider currency than any pirate's tape, accurately reflects those thoughts. They will use splicing, overdubbing, and all the other resources of the modern studio to ensure a note perfect reading; they will refine any obvious effects used to generate audience excitement, effects that would pall on repetition, and create electricity by less wearying means. This is not to say that non-commercial recordings are of necessity artistically or sonically inferior to commercial records. Although they preserve a public performance's spontaneity and flaws, the opportunity for reflection commercial recording allows (ostensibly in the cause of greater artistry) can result in a dull performance, a recording with no life because of too-diligent attempts to make it as nearly perfect as possible. Therefore, each kind of recording must be evaluated by its own standards and on its own terms; the two are no more directly comparable than apples and oranges. Owing to the opportunity for deliberation they provide, commercial recordings resemble formal portraits in which every detail of dress, makeup, and coiffure are as impeccable as possible; pirate records, on the other hand, are sonic snapshots, sometimes emphasizing warts and blemishes in a way studio recordings seldom do. It is small wonder, in an imperfect world, that both photographs



and recordings sometimes miss their intended marks.

### Sources of Information

The discographic information comes from many sources, some of them mentioned in the acknowledgements. Rarely does all the information about a record come from one source; in most cases it has been pieced together from data found in various places.

There are two main sources of information about commercial records: the catalogues of the companies that issued them and the companies' files. In order to compile a list of any artist's issued commercial records, it is necessary only to scour the catalogues of the appropriate companies spanning the correct years. It is always a good idea to look at every catalogue, since it is not unusual to find that a record released one year was deleted the next. But this will provide only such data as record numbers and assisting artists, and it will provide it only for issued records; there will be no information in the catalogues about recording dates, matrix numbers, or unissued records. It is here that the company's files come into play. Most companies keep written records of what they record and in what form, if any, it was issued. These files may be arranged in any order; artist, issue number (in the case of issued records), and recording date are among the more common schemes.

Record catalogues, being ephemera, are often difficult to secure; since they were often preserved only till the next supplement appeared, few examples survive. In compiling Flagstad's discography, I have not been able to see any catalogues for the records made prior to 1935--recordings issued only in Scandinavia. Though all record catalogues are

comparatively scarce, these regional issues, because they did not circulate beyond narrow geographical boundaries, are among the rarest discographic sources. In most cases, even long-time collectors and major archives located in the area lack complete collections of them. In the case of those records issued only in Scandinavia, I have had to rely on the previously-mentioned discography in *The Record Collector*,<sup>23</sup> a corrected and annotated list of these same records supplied by Knud Hegermann-Lindencrone, and a few details from Hans Hansen.<sup>24</sup> I have also gleaned many record numbers, especially those of reissues by smaller independent companies, by browsing through record stores.

I assembled the list of non-commercial recordings by combing the catalogues of various record and tape pirates. It was while compiling this list that I noticed discrepancies and apparent errors in the listings. As a result, I verified such details as performance dates and assisting artists by checking broadcast logs and reviews in the appropriate newspapers (usually, but by no means limited to, the *New York Times* and *The Times* of London). In addition, I have fortunately been able to draw

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23. Dennis, *op. cit.*, 180-81.

24. Hegermann-Lindencrone, letter to the author; Hans Hansen, letter to the author. Near the end of her life, Flagstad had her personal copies of her records transferred to tape; she gave the pressings to Knud Hegermann-Lindencrone and retained the tapes for herself. He has kindly supplied me with details about her private collection of discs, including which of the unissued test pressings still exist. In addition to this, he has written details about the Ormandy/Philadelphia Orchestra Immolation Scene (discography numbers 114-17), a record released only on private LP till the Victrola issue many years after Flagstad's death. Several takes of this exist, one owned by Hegermann-Lindencrone himself and others by a collector in Paris. William R. Moran, in a letter to the author, has identified and corrected several errors in Hegermann-Lindencrone's list of the Scandinavian Odeons (discography numbers 1-16).

on Edward Wilkinson's index of Flagstad's broadcasts in the United States, compiled through painstaking research in old newspapers, and to which I was able to add several items.<sup>25</sup> Also a great help--if only as a double check--were discographies of artists who performed with Flagstad, chief among them Wilhelm Furtwängler and Lauritz Melchior.<sup>26</sup> From time to time the boxes of tape themselves have also yielded useful information--when I have been allowed to consult them. Flagstad's own collection of her records, on tape, is now divided between the Rodgers and Hammerstein Archive of the New York Public Library (where it remains uncatalogued) and the Stanford Archive of Recorded Sound (where it is imperfectly--but usably--catalogued). I have had no problem getting permission to hear any recording in either archive, but only at Stanford was I permitted to examine the tape boxes proper, and this in many cases answered important questions about their holdings. In contrast, I was refused permission to handle or look at the boxes in the New York Public Library's collection, and so some of that material is still shrouded in mysteries that might be solved by a simple glance at a box.

Beyond the organized research using the primary sources published by record companies, those still extant in their files, and the more or less standard secondary reference tools, there has been a fair amount of

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25. Edward Wilkinson, "Flagstad's Known Broadcasts" (Author's typescript). Since this work is unpublished and otherwise unavailable, it is included below, with the author's kind permission, as an appendix.

26. Henning Smidth Olsen, *Wilhelm Furtwängler: A Discography* (Copenhagen: Nationaldiskoteket, 1970); 2nd ed. (San Francisco: Panjandrum Press, 1972). Hans Hansen, *Lauritz Melchior: A Discography* (Copenhagen: Nationaldiskoteket, 1965); 2nd, rev. ed. (Copenhagen: Nationaldiskoteket, 1972).

chance and luck. Compared to many other fields, discography is rather disorganized, and so it is not surprising that friends' letters and idle conversation often supply a valuable bit of information--the number of a little-known reissue, a date, the first name of an obscure *comprimario* singer. Chance plays such a large role because discography is still in its infancy, and, despite the efforts of its best practitioners, it is not an exact science; owing to the differing exigencies of each discography, it has been impossible to set hard-and-fast, unbendable rules--and it may remain so. In addition, although bibliographies of discographies and other secondary sources are listed in *Music Index*, the *Journal* of the Association for Recorded Sound Collections, and Gray and Gibson's *Bibliography of Discographies*,<sup>27</sup> much primary material (such as the session sheets and other record company files) is crumbling and remains unstudied. Aside from the record catalogues, most of the extant primary sources are in the possession of the record companies;<sup>28</sup> unlike many other primary sources available to scholars, photocopies of them are not readily available, and using them often involves travelling long distances, beseeching knowledgeable friends to lend a hand, or both. But by using these various sources and by comparing the recordings to each other, I have resolved most of the problems surrounding Flagstad's recordings: of the material now known to exist, the few spurious record-

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27. Michael Gray and Gerald Gibson, *Bibliography of Discographies*, vol. 1 (New York: R. R. Bowker, 1977).

28. For a fuller discussion of the research, both published and unpublished, undertaken to make these data more generally accessible and easily understood, see p. 22, note 29.

ings have been identified, as have most of the incorrect or missing dates and ancillary data.

### Terminology and Markings

At first glance, matrix numbers and record numbers may seem to be digits randomly assigned to records, and many do not understand the difference between the two and why it is not redundant to use both. In most cases the numbers are not redundant and are neither arbitrarily nor randomly assigned, but rather follow certain patterns that, once understood, tell much about a record.

At various times and in various places a record may bear many different catalogue numbers, while its matrix number, which serves to identify it unequivocally, never changes. Matrix numbers usually take one of two forms: either a purely numerical sequence (of which there are no examples in Flagstad's discography) in which each new title or each new attempt at the same title is assigned a different number; or a coded combination of letters and numbers (e.g., all the commercial recordings listed below) that indicate record size, place of recording, the take, and sometimes other factors as well. In order to identify a record unambiguously, it is important to quote each part of the matrix number accurately and to omit nothing; altering any digits or letters only causes confusion. The various codes appearing in Flagstad's discography and what they mean are listed in Table I on page 27.

Leaving aside the purely numerical schemes, since they do not appear in this discography, this is how the systems work in practice. HMV matrix OCS 391-2 (Grieg's "En Drøm," Op. 48, No. 6, discography number



72) denotes a 25 cm record (O), made in Copenhagen (CS), serial number 391 (i.e., the 391st record in the OCS/2CS series), take 2; similarly, Victor matrix CS 95358-1 (Elsa's Dream from *Lohengrin*, discography number 44) is a 30 cm record (CS), serial number 95358 (the 95358th disc in the BS/CS series, take 1). Often the take number will have a letter appended indicating, for both 78s and LPs, that two recording machines were running simultaneously. Takes 1 and 1A may differ in engineering, but they are the same performance; takes 1A and 2 (or 1 and 2A, or any similar combination) are different performances.<sup>29</sup> It was (and is) standard practice to make duplicate masters of important sessions so that a recording would not be lost owing to equipment failure or accidents in processing.

LPs changed things a little. Unlike 78s, the number engraved between the last groove and label (called the "inner land") of an LP is not the matrix number in the same sense that a number so stamped on a 78

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29. A full discussion of the various companies' matrix codes, even if such were possible at this stage of research, is beyond the scope of this study; the tables presented explain only those symbols important to Flagstad's discography. Those interested in further details about the HMV matrix scheme are advised to read the article by Alan Kelly, John Perkins, and John Ward, "On Gramophone Company Matrix Numbers 1898-1921," *The Record Collector*, vol. 23, nos. 3 and 4 (May 1976). Although it emphasizes a period before Flagstad's appearance on the HMV label, it also surveys briefly the matrix systems used from 1922-54, when the 78 disc passed into history. (Their other articles for *The Record Collector*, on early Gramophone Company record numbering and the recordings made by pioneer recording engineer/producer F. W. Gaisberg are listed in the bibliography.) Ted Fagan and William R. Moran's *Encyclopedia of Recordings, Part I: Victor* (Westport, Connecticut: Greenwood Press, in press) is ready for publication, but there is no comparable published study of Columbia and much of Raymond Wile's extensive investigation of Edison's activities remains similarly unpublished.

identifies a unique recording; this number on an LP identifies only a specific transfer or disc mastering from the master tape. But in the case of the RCAs and Deccas, there are numbers to identify a unique reel of tape in the company's vaults. Thus, for an RCA recording (number 394 in the discography) of Brahms's "Von ewiger Liebe," Op. 43, No. 1, the matrix number E2-RC-0765-1, 1A means a recording made in 1952 (E=195 and 2=2; E2=1952), red seal (R), 30 cm (C), serial number 0765 (i.e., the 765th red seal record of 1952), takes 1 and 1A. As noted above, takes 1 and 1A on LPs, as on 78s, differ only in engineering. Decca records work the same way: Z indicates stereo (E means electronic stereo), V indicates Vienna (for recordings made there), and AR is a general prefix that, standing alone, means the record is monaural (all ZAR and ZVAR matrices have AR or VAR mono equivalents); the serial numbers follow these prefixes. No take numbers are attached to Decca matrix numbers.<sup>30</sup>

Table II explains the details that may be learned from record numbers and their prefixes. Since record numbers are more familiar to most people than matrix numbers, they require less explanation.

Non-commercial LPs, and other LPs containing non-commercial recordings require a few more details. EJS (Edward J. Smith; The Golden Age of Opera), UORC (Unique Opera Records Corporation), GÄW (Das goldene Ära Richard Wagners), and ANNA are all prefixes used at one time or an-

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30. NBC assigned numbers to their line checks that, because they designate a particular recording, function similarly to matrix numbers. Unfortunately, since I have not been able to determine any NBC record numbers for Flagstad's performances, none appear in the discography. See also p. 8, note 16, for information about the current disposition of NBC discs and their catalogue of them. Since I was able to determine the catalogue numbers of Flagstad broadcasts in the Norwegian and Danish Radio Archives, these numbers are included in the "matrix number" column.

other by Edward J. Smith for his various disc series (Anna is his wife's first name); MRF (Mauro R. Fugette), BJR, LR, and MR are also prefixes for pirate record labels. RR, IGI (I Grandi Interpreti), and BWS denote records issued by the Bruno Walter Society. Cetra, Everest, Murray Hill (a subsidiary of Publisher's Central Bureau), Orfeo-Sonic, Orpheum, and Turnabout in its historical series (THS) are all commercial or semi-commercial labels that have, from time to time, issued broadcasts by Flagstad on long-playing discs.<sup>31</sup>

### Format

For the discography proper I adapted the format developed by William R. Moran and used in his published discographies. It consists of three parts: a title line, which sets forth details of composer, composition, poet or librettist, language, and accompaniment; a list below this line of matrix numbers, recording dates and venues, and record numbers, arranged in seven columns; and, where necessary, comments about the recordings in a notes section. After much deliberation, I have departed from Moran's format in some details. Where he prefers to begin each entry with the title, listing the composer, opus number, and poet afterward in parentheses, I have chosen to begin with the composer's name. The point is moot in a chronological listing, since any such discography needs especially thorough indexing; in alphabetical schemes there are bound to be endless arguments back and forth, for and against.

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31. Recent revisions of the Italian copyright laws have declared broadcasts more than 25 years old to be in the public domain. Because of this, Cetra has been especially active issuing old broadcasts on LP, although their Opera Live series is marked "only for Italy."



Moran's system is more common, in general, for singers' discographies, while most discographers of instrumentalists and conductors prefer to see the composer's name first in both alphabetical and chronological arrangements.

The title line consists of eight items. They are, in order,

1. Discography number
2. Composer's last name
3. Title of large work (e.g., an opera)
4. Title of the selection recorded (e.g., an aria)
5. Opus or thematic catalogue number
6. Poet's (librettist's) name, in parentheses
7. Language of performance, in parentheses
8. Accompaniment, in parentheses

Note that in the case of Wagner, who wrote all his own libretti, I have omitted item 6; similarly, if the work recorded is a song or if there is no thematic catalogue for a composer, items 3 and 5, respectively, will not appear. Titles of large works are italicized; titles of arias or songs are not set in quotation marks. Operatic excerpts shorter than an act are cited by scene number, as the opening (and sometimes closing) line of the record is sung, or by the beginning and ending measure numbers, whichever is clearest. Song titles are given in the original language; songs more familiar by titles other than the originals have these familiar titles added in square brackets. In all cases the language of performance is indicated, whether or not the original.

The seven columns of information below the title line comprise, from left to right,

1. Matrix and take number
2. Recording venue
3. Recording date (day, month, year)

4. U. S. 78 r.p.m. issue numbers
5. European 78 r.p.m. issue numbers
6. U. S. LP issue numbers, including 45 r.p.m; call numbers of records in U. S. archives. (Includes Victor, Seraphim, London, and pirate discs.)
7. European LP issue numbers, including 45 r.p.m.

If any of items 1, 2, or 3 cannot be determined, they are omitted; a blank in any of columns 4 through 7 means the record was not issued in the format corresponding to that column. The month of recording, except for May, has been reduced to a three-letter abbreviation.

An asterisk to the left of a discography number indicates there is a discussion of some details about that recording in the notes section. The notes are keyed to the discography number.

The listing is in strict chronological order by recording date. This usually means that throughout the discography each company's records will be found in matrix number order, but this is not always so. (See, for example, numbers 224-29 of Wagner's *Wesendonck Lieder*.<sup>32</sup>) After consideration, I have decided to keep the non-commercial records in the same chronology as the commercial ones. But, since it is important to assign an unchanging number to each recording, in future editions any additions will be indicated by decimal subdivision between numbers (e.g., 9, 9.2, 10).

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32. The recording producer apparently decided what repertoire he wanted to record and how many matrices would be required; at the same time he seems to have planned the order of recording and assigned each title its matrix number. Flagstad apparently took exception to the planned order, and thus 2EA 13076-1 was recorded a day later than its place in the sequence suggests (this also occurred during the 17 Mar 52 RCA session; see numbers 374, 375). Though such happenings are not, in general, commonplace, they are also not as exceedingly rare as one might expect. As an example of music recorded out of score order but on the same date, see numbers 266-71 (*Tristan und Isolde*) and 331-38 (*Siegfried*).

Table I

## MATRIX/BROADCAST ARCHIVE CODES

HMV	
Matrix Code	Meaning
BN	25 cm electric, Oslo
BT	25 cm acoustic, Oslo
OCS	25 cm electric, Copenhagen
2CS	30 cm electric, Copenhagen
OEa	25 cm electric, England
2EA	30 cm electric, England
RCA	
BS	25 cm electric
CS	30 cm electric
PCS	30 cm electric, California
EO-RC	30 cm LP, recorded 1950
E2-RC	30 cm LP, recorded 1952
Decca	
AR	LP, mono
EAR	LP, electronic stereo
ZAR	LP, stereo
VAR	LP, mono, Vienna
ZVAR	LP, stereo, Vienna
Odeon	
NW	25 cm acoustic, Oslo
Columbia	
WN	25 cm electric, Oslo
Broadcast Archives	
NRK	Norsk Rikskringkasting (Norwegian Radio)
DR	Danish Radio

Table II

## RECORD NUMBERS AND PUBLIC ARCHIVES

## Archives

Abbreviation	Meaning
LC	Library of Congress, Washington, D. C.
NYPL-Barbara Stone	New York Public Library Barbara Stone coll.
NYPL F-...	New York Public Library Flagstad collection
StARS	Stanford Archive of Recorded Sound
Yale	Historical Records Collection, Yale

## Decca

BR	25 cm LP, mono, U. K.
CEP	45 r.p.m., mono, U. K.
ECS	30 cm LP, electronic stereo, U. K.
GOM/GOS	30 cm LP, mono/stereo, U. K.
LL	30 cm LP, mono, U. S.
LW	25 cm LP, mono, U. K.
LXT	30 cm LP, mono, U. K.
OS	30 cm LP, stereo, U. S.
MET/SET	30 cm LP, mono/stereo, U. K.
R	30 cm "Treasury Series" mono LP, U. S.
RING S	U. K. and U. S. issue of complete <i>Ring</i>
RS	30 cm "Richmond" mono LP, U. S.
SDD	30 cm LP, stereo, U. K.
SEC	45 r.p.m., stereo, U. K.
SS	30 cm LP, stereo, U. K.
SXL	30 cm LP, stereo, U. K.
5000 series	30 cm LP, mono, U. S.

## HMV

AA	Angel 30 cm LP, Japan
AB	Angel 30 cm LP, Japan
AGSA	25 cm 78 r.p.m. special issue, U. S.
AL	25 cm 78 r.p.m., Scandinavia
ALP	30 cm LP, mono, U. K.
BLP	25 cm LP, mono, U. K.
DA	25 cm red-label 78 r.p.m.
DB	30 cm red-label 78 r.p.m.
DN	25 cm Columbia 78 r.p.m., Scandinavia
ED	30 cm 78 r.p.m., Australia
E/SME	30 cm LP, mono/stereo

## Table II (continued)

## HMV (continued)

GR	Angel 30 cm LP, Japan
HQM/HQS	30 cm LP, mono/stereo, U. K.
QALP	30 cm LP, mono, Italy
SH	30 cm "World Record Club" LP
VALP	30 cm LP, mono, Germany
WALP	30 cm LP, mono, Germany
WCLP	30 cm LP, mono, Germany
WF	30 cm LP, mono, Japan (EMI/Angel/Toshiba)
X	25 cm 78 r.p.m., Scandinavia
XLP	Angel 30 cm LP, Japan
IC	30 cm "Da Capo" LP
7EB...	45 r.p.m., mono, U. K.
7EBW...	45 r.p.m., mono, Germany
35000 series	30 cm Angel LP, U. S.
60000 series	30 cm "Seraphim" LP, U. S.
60619	25 cm Odeon LP, mono

## Miscellaneous Labels

CN 1206/SS	30 cm BBC Transcription Service LP
KD	30 cm Telefunken LP, stereo
LO	30 cm Cetra "Opera Live" LP
MET	Metropolitan Opera special issue 30 cm LP
THS	Turnabout Historical Series 30 cm LP

## Private Labels

ANNA	ANNA Records (Edward J. Smith)
BJR	BJR Records (Santiago Rodriguez)
BWS	Bruno Walter Society
DIS	DIS Records
EJS	Edward J. Smith/The Golden Age of Opera
ERR	Ed Rosen Records
GÄW	Das goldene Ära Richard Wagners (E. J. Smith)
HRE	Historical Recordings Enterprises
IGI	I Grandi Interpreti (Bruno Walter Soc.)
LR	Legendary Recordings
MR	MR Records [?]
MRF	Mauro R. Fugette
RR	Recital Records (Bruno Walter Society)
SD ST	Orfeo-Sonic Records
UORC	Unique Opera Records Corp. (E. J. Smith)

Table 11 (continued)

RCA	
CAL	30 cm "Camden" LP, mono
CRM3-...	30 cm red seal LP, mono
EHA	45 r.p.m. disc
HR	30 cm LP, U. K.
JAS	30 cm 78 r.p.m., Japan
LCT	30 cm LP, mono
LHMV	30 cm LP, mono, from HMV masters
LM 1-LM 999	25 cm red seal LP, mono
LM 1000 and higher	30 cm red seal LP, mono
M )	
AM)	78 r.p.m. boxed sets
DM)	
RB	30 cm LP, U. K.
SP-33-555	30 cm LP, mono, special issue
VIC	30 cm "Victrola" LP, mono
WCT	45 r.p.m. boxed set
WDM	45 r.p.m. boxed set
WHMV	45 r.p.m. boxed set, from HMV masters
11-...	30 cm 78 r.p.m., red seal
12-...	30 cm 78 r.p.m., red seal
26.41399AG	30 cm LP, mono, Germany
49-...	45 r.p.m. disc
1000 and 2000 series	25 cm 78 r.p.m., red seal
8000 and higher series	30 cm 78 r.p.m., red seal

Table III

## OTHER ABBREVIATIONS

## Accompaniment

Abbreviation	Meaning
c.	conductor
C.	chorus
O.	orchestra
p.	piano
vlc.	violoncello

## Languages

D	Danish
E	English
G	German
I	Italian
L	Latin
N	Norwegian
S	Swedish

## Venues

Bay	Bayreuth
Bg	Bergen
Be	Berlin
Bo	Boston
BA	Buenos Aires
Ch	Chicago
Ci	Cincinnati
Co	Copenhagen
D	Detroit
H	Havana
L	London
LA	Los Angeles
M	Milan
NY	New York
O	Oslo
P	Paris
Ph	Philadelphia
R	Rome
S	Salzburg
SF	San Francisco
V	Vienna
Z	Zürich

disc. no.	matrix number	venue	date d/m/y	78 number US	78 number Eur	LP number US	LP number Eur
ODEON							
1.	Meyer-Helmund. Jeg lagde mig saa slidig (N) (accompaniment?). ?	0	Autumn 1914		3305		
2.	Meyer-Helmund. Paa Drømmevinger fløj jeg tidt (N) (accompaniment?). ?	0	Autumn 1914		3306		
*3.	Thrane. Aagots Fjeldsang (N) (with orchestra). NW 347	0	1914 or 1915	IRCC 3040	5332A 1775	Harvest 1004 EJS 198 LR 120	
*4.	Folksong. Aa, Ola, Ola min elgen onge (N) (with orchestra). NW 348	0	1914 or 1915	IRCC 3040	5332A 1775	Harvest 1004 EJS 198 LR 120	
5.	Grieg. Våren, Op. 33, No. 2 (Vinje) (N) (with orchestra). ?	0	1914 or 1915		5348A	Harvest 1004 EJS 198 LR 120	
6.	Rosenfeld. Ingallil (N) (with orchestra). ?	0	1914 or 1915		5348A	Harvest 1004 EJS 198 LR 120	
7.	Peaters. Da lyset slukket (N) (accompaniment?). ?	0	1914 or 1915		5346A		
8.	Thommesen. Vor sidste kveld (N) (accompaniment?). ?	0	1914 or 1915		5346A		
9.	Bishop. Hjem, kjære hjem (Palne) (N) (with orchestra). NW 542	0	1914 or 1915		5371A	Harvest 1004 EJS 198 LR 120	



- |     |                  |  |              |              |
|-----|------------------|--|--------------|--------------|
| 10. | Backer-Grøndahl. | Endun et streif kun av sol (N) (with orchestra).                               |              |              |
|     | ?                | 0  | 1914 or 1915 | 5371A        |
|     |                  |  |              | Harvest 1004 |
|     |                  |  |              | EJS 198      |
|     |                  |  |              | LR 120       |
| 11. | Meyer-Helmund.   | Jeg lagde mig saa slidig (N) (Karen Marie Flagstad, sop.; Maja Flagstad, p.).  |              |              |
|     | ?                | 0  | 1914 or 1915 | 5373A        |
| 12. | Folksong.        | Eg ser deg ut før glugjen (N) (Karen Marie Flagstad, sop.; Maja Flagstad, p.). |              |              |
|     | ?                | 0  | 1914 or 1915 | 5373A        |
| 13. | Kjerulf.         | Synnøves Sang [Suomi's Song]: Nu Tak for Alt (Bjørnson) (N) (accompaniment?).  |              |              |
|     | ?                | 0  | 1914 or 1915 | 5409A        |
| 14. | Kjerulf.         | Imgrids Vise: Og ræven laa under Birkerot (Bjørnson) (N) (accompaniment?).     |              |              |
|     | ?                | 0  | 1914 or 1915 | 5409A        |
| 15. | Kjerulf.         | Da barnet sov ind (Bjørnson) (N) (accompaniment?).                             |              |              |
|     | ?                | 0  | 1914 or 1915 | 5552A        |
| 16. | Winge.           | Kjære lille gutten min (N) (accompaniment?).                                   |              |              |
|     | ?                | 0  | 1914 or 1915 | 5552A        |

## HMV SCANDINAVIA

- |     |   |   |          |        |              |
|-----|---|---|----------|--------|--------------|
| 17. | Backer-Grøndahl. Mot Kveld, Op. 42, No. 7 (Jynge) (N) (with orchestra).               |   |          |        |              |
|     | BT 172- <u>1</u> , 2  | 0 | 1 Oct 23 | X 1946 | Harvest 1004 |
|     |   |   |          |        | EJS 198      |
|     |   |   |          |        | LR 120       |
| 18. | Grieg. <i>Peer Gynt</i> : Solveig's Song, Op. 23, No. 1 (Ibsen) (N) (with orchestra). |   |          |        |              |
|     | BT 177- <u>1</u> , 2  | 0 | 2 Oct 23 | X 1940 | Harvest 1004 |
|     |   |   |          |        | EJS 198      |
|     |   |   |          |        | LR 120       |
| 19. | Bull. Sæterjentens Søndag (Moe) (N) (with orchestra).                                 |   |          |        |              |
|     | BT 178- <u>1</u> , <u>2</u>   | 0 | 2 Oct 23 | X 1940 | Harvest 1004 |
|     |   |   |          |        | EJS 198      |
|     |   |   |          |        | LR 120       |



- \*28. Pahlenz. A. B. C.-Viser (Lorentzen) (N) (Ole Flagstad, vlc.; Lasse Flagstad, c. [?]).  
 WN 68 O Jan 30 [?] DN 23 (49279)
- \*29. Thommesen. Lille-Barnet (Knudsen) (N) (Ole Flagstad, vlc.; Lasse Flagstad, c. [?]).  
 WN 69 O Jan 30 [?] DN 23 (49278)
- \*30. Nordraak. Ingrid Sletten av Siljejord (Bjørnson) (N) (Ole Flagstad, vlc.; Lasse Flagstad, c. [?]).  
 WN 70 O Jan 30 [?] DN 51 (49298)

NON-COMMERCIAL

- \*31. Beethoven. Symphony No. 9, D minor, Op. 125: 4:00 excerpt from last mvt. (Schiller) (G) (Bayreuth Festival Chorus; Bayreuth Festival Orchestra; Richard Strauss, c.).  
 Mchn 462 Bay 4 Aug 33
- |         |                   |
|---------|-------------------|
| Soprano | Lilly Neltzer     |
| Alto    | Kirsten Flagstad  |
| Tenor   | Fritz Wolff       |
| Bass    | Rudolf Bockelmann |
32. Weber. *Der Freischütz*: Leise, leise (Kind) (?) (Danish Radio O.; Fritz Mahler, c.).  
 DR 4647 Co 23 Dec 34
33. Beethoven. *Fidelio*, Op. 72: Abscheulicher! (Sonnenleitner & Treitschke) (?) (Danish Radio O.; Fritz Mahler, c.).  
 DR 4647 Co 23 Dec 34
34. Wagner. *Tannhäuser*: Elisabeth's Aria [*sic*] (?) (Danish Radio O.; Fritz Mahler, c.).  
 DR 4647 Co 23 Dec 34
35. Wagner. *Die Walküre*: Act I (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 2 Feb 35 EJS 200
- |           |                  |
|-----------|------------------|
| Sieglinde | Kirsten Flagstad |
| Siegmund  | Paul Althouse    |
| Hunding   | Emanuel List     |
- \*36. Wagner. *Die Walküre*: Act II fragments (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 2 Feb 35 EJS 444
- |           |                  |
|-----------|------------------|
| Sieglinde | Kirsten Flagstad |
| Siegmund  | Paul Althouse    |
| Hunding   | Emanuel List     |

37. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 9 Mar 35 GÄW 301

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Karl Branzell
Kurvenal	Friedrich Schorr
King Mark	Ludwig Hofmann
Melot	Arnold Gabor
Shepherd	Hans Clemens
Sailor's voice	Hans Clemens
Steersman	James Wolfe

\*38. Rossini. *Stabat Mater*: Inflammatus (L) (Detroit Symphony; Frederick Stock, c.).  
 D 21 Apr 35 EJS 338  
 LR 120

\*39. Kirsten Flagstad Potpourri. (Text: Vidar Wexelsen [Per Quist], musical arrangements: Carlsen Carlsen,  
 declamation: Ton Foss).  
 O 5 Jun 35 STARS 560000 M15

# RCA VICTOR

- \*40. Wagner. *Tannhäuser*: Dich, teure Halle (G) (with orchestra; Hans Lange, c.).  
 CS 95354-1, 1A NY 9 Oct 35 14181 DB 2748 CAL 462 LM 20144
- \*41. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod, pt. 1] (G) (with orchestra; Hans Lange, c.).  
 CS 95355-1, 1A NY 9 Oct 35 8859 DB 2746 VIC 1455 LM 20144  
 Top Classic TC-9046
- \*42. Wagner. *Tristan und Isolde*: Höre ich nur [Liebestod, pt. 2] (G) (with orchestra; Hans Lange, c.).  
 CS 95356-1, 1A NY 9 Oct 35 8859 DB 2746 VIC 1455 LM 20144  
 Top Classic TC-9046
- \*43. Wagner. *Die Walküre*: Ho-yo-to-ho [Brünnhilde's Battle Cry] (G) (with orchestra; Hans Lange, c.).  
 BS 95357-1, 1A, 2 NY 9 Oct 35 1726 DA 1460 CAL 462 LM 20144  
 LM 2574
- \*44. Wagner. *Lohengrin*: Einsam in trüben Tagen [Elsas Traum] (G) (with orchestra; Hans Lange, c.).  
 CS 95358-1, 1A NY 9 Oct 35 14181 DB 2748 CAL 462 LM 20144

- \*45. Wagner. *Tannhäuser*: Allmächt'ge Jungfrau [Elisabeth's Prayer, pt. 1] (G) (with orchestra; Hans Lange, c.).  
 CS 95359-1, 1A NY 9 Oct 35 8920 DB 2747 CAL 462 LM 20144  
 Top Classic TC-9046
- \*46. Wagner. *Tannhäuser*: Doch, konnt' ich jeden Fehl [Elisabeth's Prayer, pt. 2] (G) (with orchestra; Hans Lange, c.).  
 CS 95360-1, 1A NY 9 Oct 35 8920 DB 2747 CAL 462 LM 20144  
 Top Classic TC-9046
- \*47. Strauss. *Allerseelen*, Op. 10, No. 8 (Gilm) (G) (Edwin McArthur, p.).  
 BS 95361-1, 1A NY 9 Oct 35 1726 DA 1460 LM 20144

NON-COMMERCIAL

48. Wagner. *Tannhäuser* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 18 Jan 36 EJS 109

Tannhäuser	Lauritz Melchior
Elisabeth	Kirsten Flagstad
Venus	Margaret Halstead
Wolfram	Lawrence Tibbett
Landgrave	Emanuel List
Walther	Hans Clemens
Biterolf	Arnold Gabor
Heinrich	Giordano Paltrinieri
Reinmar	James Wolfe
Shepherd	Editha Fleischer

RCA VICTOR

- \*49. Weber. *Oberon*: Ozean! du Ungeheuer, part 1 (Planché) (G?) (with orchestra; Alexander Smallens, c.).  
 CS 101157-1, 1A NY 1 Apr 36
- \*50. Weber. *Oberon*: Ozean! du Ungeheuer, part 2 (Planché) (G?) (with orchestra; Alexander Smallens, c.).  
 CS 101158-1, 1A NY 1 Apr 36
- \*51. Beethoven. *Fidelio*, Op. 72: Abscheulicher, part 1 (Sonnenleithner & Treitschke) (G?) (with orch.; A. Smallens, c.).  
 CS 101159-1, 1A NY 1 Apr 36
- \*52. Beethoven. *Fidelio*, Op. 72: Abscheulicher, part 2 (Sonnenleithner & Treitschke) (G?) (with orch.; A. Smallens, c.).  
 CS 101160-1, 1A NY 1 Apr 36

- \*53. Wagner. *Lohengrin*: Euch Lüften, die mein Klagen (G?) (with orchestra; Alexander Smallens, c.).  
CS 101161-1, 1A, 2 NY 1 Apr 36
- \*54. Wagner. *Der fliegende Holländer*: Tragt Ihr das Schiff [Senta's Ballad] (G?) (with orch.; Alexander Smallens, c.).  
CS 101162-1, 1A NY 1 Apr 36
- \*55. Grieg. Jeg elsker dig, Op. 5, No. 3 (Andersen) (N) (Edwin McArthur, p.).  
BS 101163-1, 1A NY 1 Apr 36 DA 1520
- \*56. Backer-Grøndahl. Mot Kveld, Op. 42, No. 7 (Jynge) (N) (Edwin McArthur, p.).  
BS 101164-1, 1A NY 1 Apr 36 DA 1520
- \*57. Grieg. Med en vandlilje, Op. 25, No. 3 (Ibsen) (N) (Edwin McArthur, p.).  
BS 101165-1, 2, 2A NY 1 Apr 36
- \*58. Grieg. En Drøm, Op. 48, No. 6 (Bodenstedt) (N) (Edwin McArthur, p.).  
BS 101166-1, 1A NY 1 Apr 36 STARS 610000 MI

HMV

- \*59. Wagner. *Tristan und Isolde* (G) (London Philharmonic O.; Fritz Reiner, c.).  
L May/Jun 36 EJS 465  
RR 471

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Sabine Kalter
Kurvenal	Herbert Janssen
King Mark	Emanuel List
Melot	Frank Sale
Sailor's voice	Roy Devereux
Shepherd	Octave Dua
Steersman	Leslie Horsman

60. Beethoven. Die Ehre Gottes aus der Natur, Op. 48, No. 4 (Gellert) (G) (Edwin McArthur, p.).  
OCS 373-1, 2 Co 23 Jul 36 1815 (M 342) DA 1514
61. Beethoven. Ich liebe dich, WoO 123 (Herrosee) (G) (Edwin McArthur, p.).  
OCS 374-1, 2 Co 23 Jul 36 1815 (M 342) DA 1514

62. Charles. When I Have Sung My Songs (Charles) (E) (Edwin McArthur, p.).  
OCS 375-1, 2 Co 23 Jul 36 1817 (M 342) DA 1524 NW 247
- \*63. Bridge. Love Went a-Riding (Coleridge) (E) (Edwin McArthur, p.).  
OCS 376-1, 2 Co 23 Jul 36 StARS 610000 M3
64. Grieg. En Svane, Op. 25, No. 2 (Ibsen, trans. Henzen) (G) (Edwin McArthur, p.).  
OCS 377-1, 2 Co 23 Jul 36 1814 (M 342) DA 1513 HQM 1057  
GR 2172
65. Grieg. Im Kahne, Op. 60, No. 3 (Krag) (G) (Edwin McArthur, p.).  
OCS 378-1, 2 Co 23 Jul 36 1813 (M 342) DA 1513
- \*66. Strauss. Ach, Lieb, ich muss nun scheiden, Op. 21, No. 3 (Dahn) (G) (Edwin McArthur, p.).  
2CS 386-1, 2 Co 25 Jul 36 StARS 610000 M4
- \*67. Strauss. Zueignung, Op. 10, No. 1 (Gilm) (G) (Edwin McArthur, p.).  
2CS 386-1, 2 Co 25 Jul 36
- \*68. Schubert. Ave Maria, D. 839 (Scott, trans. Storck) (G) (Edwin McArthur, p.).  
2CS 387-1, 2 Co 25 Jul 36 StARS 610000 M5
- \*69. Strauss. Seitdem dein Aug', Op. 17, No. 1 (Schack) (G) (Edwin McArthur, p.).  
OCS 388-1, 2 Co 25 Jul 36 StARS 610000 M4
- \*70. Strauss. Cécile, Op. 27, No. 2 (Hart) (G) (Edwin McArthur, p.).  
OCS 389-1, 2 Co 25 Jul 36 StARS 610000 M4
71. Grieg. Jeg elsker dig, Op. 5, No. 3 (Andersen) (G) (Edwin McArthur, p.).  
OCS 390-1, 2 Co 25 Jul 36 1804 DA 1505 Top Classic TC-9046
72. Grieg. En Drom, Op. 48, No. 6 (Bodenstedt) (G) (Edwin McArthur, p.).  
OCS 391-1, 2 Co 25 Jul 36 1804 DA 1505 Top Classic TC-9046
73. Grieg. Lys Natt, Op. 70, No. 3 (Benzon) (N) (Edwin McArthur, p.).  
OCS 392-1, 2 Co 25 Jul 36 1814 (M 342) DA 1515 HQM 1057  
GR 2172
74. Grieg. Der gynger en båt på bølge, Op. 69, No. 1 (Benzon) (N) (Edwin McArthur, p.).  
OCS 393-1, 2 Co 25 Jul 36 1813 (M 342) DA 1515

75. Alnæs. Lykken Mellem to Mennesker, Op. 26, No. 1 (Stuckenberg) (N) (Edwin McArthur, p.).  
OCS 394-1, 2 Co 25 Jul 36 1816 (M 342) DA 1516
76. Grieg. Et Håb, Op. 26, No. 1 (Paulsen) (N) (Edwin McArthur, p.).  
OCS 395-1, 2, 3 Co 25 Jul 36 1816 (M 342) DA 1516
77. Ronald. *Summertime*: Night [O Lovely Night] (Teschemacher) (E) (Edwin McArthur, p.).  
OCS 396-1, 2 Co 26 Jul 36 1890 DA 1512
78. Dvořák. Als die alte Mutter, Op. 55, No. 4 [Songs My Mother Taught Me] (Heyduk) (E) (Edwin McArthur, p.).  
OCS 397-1, 2 Co 26 Jul 36 2009 DA 1524
79. Scott. Lullaby, Op. 57, No. 3 (Rossetti) (E) (Edwin McArthur, p.).  
OCS 398-1, 2 Co 26 Jul 36 1817 (M 342) DA 1512
- \*80. Kernochan. We Two Together (E) (Edwin McArthur, p.).  
OCS 399-1, 2 Co 26 Jul 36 STARS 610000 M3
- \*81. Worth. Midsummer (E) (Edwin McArthur, p.).  
OCS 399-1, 2 Co 26 Jul 36 STARS 610000 M3

NON-COMMERCIAL

- \*82. Wagner. *Die Götterdämmerung*: Act III, mm. 1235-1261 ["Starke Scheite" to "Vollbringt Brünnhildes Wort!"] (G)  
(Vienna State Opera O.; Felix Weingartner, c.).  
V 11 Sep 36
- \*83. Wagner. *Die Walküre*: Act II, beginning to "Geh hin, Knecht" [m. 1996] (G) (San Francisco Opera O.; Fritz Reiner, c.).  
SF 13 Nov 36 EJS 234  
RR 426

Brünnhilde	Kirsten Flagstad
Siegmond	Lauritz Melchior
Sieglinde	Lotte Lehmann
Wotan	Friedrich Schorr
Fricka	Kathryn Meisle
Hunding	Emanuel List



\*84. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).

NY 2 Jan 37

LC T 5174, 18B2  
StARS 370102 MI  
EJS 157

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kerstin Thorborg
Kurvenal	Julius Huehn
King Mark	Ludwig Hofmann
Melot	Arnold Gabor
Shepherd	Hans Clemens
Sailor's voice	Karl Laufkoetter
Steersman	James Wolfe

85. Wagner. *Siegfried* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).

NY 30 Jan 37

LC T 5174, 33B3  
EJS 173  
IGI 373  
UORC 159 (final duet)

Siegfried	Lauritz Melchior
Brünnhilde	Kirsten Flagstad
Wanderer	Friedrich Schorr
Alberich	Eduard Habich
Fafner	Emanuel List
Mime	Karl Laufkoetter
Erda	Kerstin Thorborg
Forest Bird	Stella Andreeva

\*86. Wagner. *Lohengrin* (G) (Metropolitan Opera O.; Maurice de Abravanel, c.).

NY 27 Mar 37

LC T 15778-41A  
UORC 308  
EJS 258 (bridal duet)  
EJS 557 (excerpts)

Lohengrin	René Maison
Elsa	Kirsten Flagstad
Tetramund	Julius Huehn
Ortrud	Karin Branzell
King Henry	Ludwig Hofmann
Herald	Arnold Gabor

- \*87. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (New York Philharmonic; Ernő Rapee, c.).  
 NY 28 Mar 37 EJS 432  
 LR 120
- \*88. Schubert. Die Forelle, D. 550 (Schubart) (G) (Edwin McArthur, p.).  
 NY 28 Mar 37 EJS 432  
 LR 120
- \*89. Ronald. *Summertime*: Night [O Lovely Night] (Teschemacher) (E) (New York Philharmonic; Ernő Rapee, c.).  
 NY 28 Mar 37
90. Beethoven. Missa Solemnis, Op. 123: Kyrie, Gloria, and Credo (Greek & L) (Cincinnati May Festival Chorus;  
 Cincinnati Symphony; Eugene Goossens, c.).  
 CI 5 May 37 EJS 226

Soprano	Kirsten Flagstad
Alto	Kathryn Melsie
Tenor	Frederick Jagel
Bass	Ezio Pinza

- \*91. Wagner. *Die Walküre*: Ho-yo-to-ho (G) (with orchestra; Wilfred Pelletier, c.).  
 Spring 1937 EJS 238  
 LR 120

HMV

- \*92. Wagner. *Die Walküre*: Act III (G) (London Philharmonic; Wilhelm Furtwängler, c.).  
 L 26 May 37 EJS 450  
 RR 417  
 StARS 560000 M13

Brünnhilde	Kirsten Flagstad
Sieglinde	Maria Müller
Wotan	Rudolf Bockelmann
Gerhilde	Mae Craven
Ortlinde	Thelma Bardsley
Waltraute	Linda Seymour
Schwertleite	Gladys Ripley
Heimwige	Elsa Stenning
Siegrune	Edith Coates
Grimgerde	Gwladys Garside
Rossweisse	Evelyn Arden

\*93. Wagner. *Die Götterdämmerung*: excerpts (G) (London Philharmonic O.; Wilhelm Furtwängler, c.).  
 L 1 Jun 37  
 StARS 560000 M14  
 EJS 431  
 RR 429

Brünnhilde	Kirsten Flagstad
Siegfried	Lauritz Melchior
Waltraute	Kerstin Thorborg
Gunther	Herbert Janssen
Hagen	Ludwig Weber
Gutrune	Maria Nezadal

\*94. Wagner. *Der fliegende Holländer*: excerpts (G) (London Philharmonic O.; Fritz Reiner, c.).  
 L 7, 11 Jun 37  
 EJS 123  
 EJS 515  
 HRE 234  
 RR 469  
 Rococo 1008  
 LR 120  
 Orpheum 8404

Dutchman	Herbert Janssen
Senta	Kirsten Flagstad
Daland	Ludwig Weber
Erik	Max Lorenz
Steersman	Ben Williams
Mary	Mary Jarred

\*95. Wagner. *Der fliegende Holländer*: excerpts (G) (London Philharmonic O.; Fritz Reiner, c.).  
 L 16 Jun 37  
 EJS 123  
 EJS 515  
 HRE 234  
 RR 469  
 Rococo 1008  
 LR 120  
 Orpheum 8404

Dutchman	Herbert Janssen
Senta	Kirsten Flagstad
Daland	Adolf Vogel
Erik	Torsten Ralf
Steersman	Ben Williams
Mary	Mary Jarred

- \*96. Wagner. *Tristan und Isolde* (G) (London Philharmonic O.; Thomas Beecham, c.).  
 L 18 Jun 37 EJS 258 (excerpts)  
 UORC 302 (excerpt)  
 RR 5382 (excerpt)  
 ANNA 1050 (comp.)

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Marguerite Klose
Kurvenal	Herbert Janssen
King Mark	Sven Nilsson
Melot	Booth Hitchen
Sailor's voice	Parry Jones
Shepherd	Octave Dua
Steersman	Leslie Horsman

- \*97. Wagner. *Tristan und Isolde* (G) (London Philharmonic O.; Thomas Beecham, c.).  
 L 22 Jun 37 ANNA 1051 (act II)

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Karin Branzell
Kurvenal	Paul Schöffler
King Mark	Sven Nilsson
Melot	Booth Hitchen
Sailor's voice	Parry Jones
Shepherd	Octave Dua
Steersman	Leslie Horsman

98. Schubert. Im Abendrot, D. 799 (Lappe) (G) (Edwin McArthur, p.).  
 2EA 5278-1, 2 L 28 Jun 37 15645 DB 3306
99. Franz. Im Herbst, Op. 17, No. 6 (Müller) (G) (Edwin McArthur, p.).  
 2EA 5279-1, 2 L 28 Jun 37 15645 DB 3306
100. Brahms. Meine Liebe ist grün, Op. 63, No. 5 (F. Schumann) (G) (Edwin McArthur, p.).  
 OEA 5280-1, 2 L 28 Jun 37 DA 1586
101. Schubert. Lachen und Weinen, D. 777 (Rückert) (G) (Edwin McArthur, p.).  
 OEA 5280-1, 2 L 28 Jun 37 DA 1586

102. Schubert. Die Forelle, D. 550 (Schubert) (G) (Edwin McArthur, p.).  
OEA 5281-1, 2 L 28 Jun 37 DA 1586
103. Grieg. Med en primula-veris, Op. 26, No. 4 (Paulsen) (N) (Edwin McArthur, p.).  
2EA 5282-1, 2 L 28 Jun 37 DB 3392
104. Grieg. Og jeg vil ha' meg en hjertenskjær, Op. 60, No. 5 (Krag) (N) (Edwin McArthur, p.).  
2EA 5282-1, 2 L 28 Jun 37 DB 3392
105. Hurum. Blonde Nætter (Krag) (N) (Edwin McArthur, p.).  
2EA 5283-1, 2 L 28 Jun 37 DB 3392
106. Rogers. At Parting (Peterson) (E) (Edwin McArthur, p.).  
OEA 5284-1, 2 L 28 Jun 37 1890 DA 1588
107. Bridge. Love Went a-Riding (Coleridge) (E) (Edwin McArthur, p.).  
OEA 5285-1, 2 L 28 Jun 37 DA 1588
- \*108. Strauss. Seitdem dein Aug', Op. 17, No. 1 (Schack) (G) (Edwin McArthur, p.).  
OEA 5286-1, 2 L 28 Jun 37 1967 DA 1587
109. Strauss. Cécile, Op. 27, No. 2 (Hart) (G) (Edwin McArthur, p.).  
OEA 5287-1, 2 L 28 Jun 37 1967 DA 1587

NON-COMMERCIAL

- \*110. Böhm. Still wie die Nacht, Op. 326, No. 27 (Dole) (G) (José Iturbi, p.).  
D 3 Oct 37 EJS 432  
LR 120
- \*111. Bridge. Love Went a-Riding (Coleridge) (E) (José Iturbi, p.).  
D 3 Oct 37 EJS 432  
LR 120
- \*112. Foster. Old Folks at Home (E) (Chorus; Detroit Symphony; José Iturbi, c.).  
D 3 Oct 37 EJS 432  
LR 120
- \*113. Wagner. Die Walküre: Du bist der Lenz (G) (Detroit Symphony; José Iturbi, c.).  
D 3 Oct 37 EJS 432  
LR 120

RCA VICTOR

- \*114. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013069-1, 1A, 2, 2A, 3, 3A Ph 17 Oct 37 EJS 432 26.41399AG  
 VIC 1517
- \*115. Wagner. *Die Götterdämmerung*: Wisst Ihr, wie das ward? (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013070-1, 1A, 2, 2A Ph 17 Oct 37 EJS 432 26.41399AG  
 VIC 1517
- \*116. Wagner. *Die Götterdämmerung*: Mein Erbe nun (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013071-1, 1A Ph 17 Oct 37 EJS 432 26.41399AG  
 VIC 1517
- \*117. Wagner. *Die Götterdämmerung*: Immolation scene, part 4 (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013072-1, 1A Ph 17 Oct 37 EJS 432 26.41399AG  
 VIC 1517
- \*118. Wagner. *Die Walküre*: Du bist der Lenz (G) (Philadelphia O.; Eugene Ormandy, c.).  
 BS 013073-1, 1A, 2, 2A Ph 17 Oct 37 1901 DA 1623 CAL 462 26.41399AG  
 VIC 1517 Top Classic TC-9046  
 LM 20144
- \*119. Wagner. *Lohengrin*: Euch Lüften, die mein Klagen (G) (Philadelphia O.; Eugene Ormandy, c.).  
 BS 013074-1, 1A, 2, 2A Ph 17 Oct 37 1901 DA 1623 CAL 462 26.41399AG  
 VIC 1517 Top Classic TC-9046  
 LM 20144
- \*120. Beethoven. *Fidelio*, Op. 72: Abscheulicher (Sonnenleitner & Treitschke) (G) (Phila. O.; E. Ormandy, c.).  
 CS 013075-1, 1A, 2, 2A Ph 17 Oct 37 14972 DB 3439 CAL 462 Top Classic TC-9046  
 SP-33-555 LM 20144  
 LM 6705
- \*121. Beethoven. *Fidelio*, Op. 72: Komm, O komm [Abscheulicher, pt. 2] (Sonnenleitner & Treitschke) (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013076-1, 1A Ph 17 Oct 37 14972 DB 3439 CAL 462 Top Classic TC-9046  
 SP-33-555 LM 20144  
 LM 6705



- \*122. Weber. *Oberon: Ozean! du Ungeheuer*, pt. 1 ["Ozean!"] (Planché) (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013077-1, 1A, 2, 2A Ph 17 Oct 37 15244 DB 3440 CAL 462 26.41399AG  
 VIC 1517 Top Classic TC-9046  
 LCT 6701 LM 20144  
 LM 6705
- \*123. Weber. *Oberon: Ozean!*, pt. 2 ["Die Winde helfen leis!"] (Planché) (G) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013078-1, 1A Ph 17 Oct 37 15244 DB 3440 CAL 462 26.41399AG  
 VIC 1517 Top Classic TC-9046  
 LCT 6701 LM 20144  
 LM 6705
- \*124. Beethoven. *Ah, Perfido*, Op. 65, pt. 1 ["Ah, Perfido"] (Metastasio) (I) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013079-1, 1A Ph 17 Oct 37 M 439 (14844) DB 3441 CAL 462 26.41399AG  
 VIC 1517 LM 20144  
 LM 6705
- \*125. Beethoven. *Ah, Perfido*, Op. 65, pt. 2 ["Per pietà"] (Anonymous) (I) (Philadelphia O.; Eugene Ormandy, c.).  
 CS 013080-1, 1A Ph 17 Oct 37 M 439 (14844) DB 3441 CAL 462 26.41399AG  
 VIC 1517 LM 20144  
 LM 6705
- \*126. Beethoven. *Ah, Perfido*, Op. 65, pt. 3 ["Ah crudel! Crudel!"] (Anonymous) (I) (Philadelphia O.; Eugene Ormandy, c.).  
 BS 013081-1, 1A Ph 17 Oct 37 M 439 (1879) DA 1625 CAL 462 26.41399AG  
 VIC 1517 LM 20144  
 LM 6705
- \*127. Beethoven. *Ah, Perfido*, Op. 65, pt. 4 ["Dite voi, se Intanto"] (Anonymous) (I) (Phila. O.; E. Ormandy, c.).  
 BS 013082-1, 1A, 2, 2A Ph 17 Oct 37 M 439 (1879) DA 1625 CAL 462 26.41399AG  
 VIC 1517 LM 20144  
 LM 6705

NON-COMMERCIAL

- \*128. Wagner. *Tristan und Isolde*: Act II (G) (San Francisco Opera O.; Fritz Reiner, c.).  
LA 15 Nov 37

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kathryn Meisle
Kurvenal	Julius Huehn
King Mark	Emanuel List
Melot	George Cehanovsky

- \*129. Grieg. *En Drøm*, Op. 48, No. 6 (Bodenstedt) (N) (with orchestra; André Kostelanetz, c.).  
? 8 Dec 37 LC T 5109, 19B2

- \*130. McArthur. *Spring Came* (E) (with orchestra; André Kostelanetz, c.).  
? 8 Dec 37 LC T 5109, 19B2

- \*131. Wagner. *Tristan und Isolde*: *Mild und leise* [Liebestod] (G) (with orchestra; André Kostelanetz, c.).  
? 8 Dec 37 LC T 5109, 19B2

- \*132. Wagner. *Die Walküre*: Act I, two excerpts; Acts II & III (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
NY 18 Dec 37

Sieglinde	Kirsten Flagstad
Siegmond	Lauritz Melchior
Brünnhilde	Marjorie Lawrence
Wotan	Friedrich Schorr
Fricka	Kerstin Thorborg
Hunding	Ludwig Hofmann
Helmwige	Dorothee Manski
Gerhilde	Thelma Votipka
Ortlinde	Irene Jessner
Rossweisse	Lucielle Browning
Grimgerde	Irra Petina
Waltraute	Doris Doe
Siegrune	Helen Olheim
Schwertleite	Anna Kaskas

\*133. Gruber. Silent Night (E) (with chimes and orchestra).

NY 24 Dec 37

StARS 560218 MI

EJS 432

LR 120

LR 136

134. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).

NY 29 Jan 38

EJS 258 (duet)

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Gertrud Wettergren
Kurvenal	Julius Huehn
King Mark	Emanuel List
Melot	Arnold Gabor
Shepherd	Hans Clemens
Sailor's voice	Karl Laufkoetter
Steersman	James Wolfe

\*135. Wagner. *Lohengrin*: Act II (G) (Metropolitan Opera O.; Maurice de Abravanel, c.).

NY 19 Feb 38

UORC 194

Lohengrin	Lauritz Melchior
Elsa	Kirsten Flagstad
Telramund	Julius Huehn
Ortrud	Karin Branzell
King Henry	Ludwig Hofmann
Herald	George Cehanovsky

\*136. Weber. *Der Freischütz*: Leise, leise (Kind) (G) (Detroit Symphony; Ernest Macmillan, c.).

D 27 Feb 38

Harvest 1005

EJS 141

LR 120

\*137. Bull. Solitude on the Mountains (N) (Detroit Symphony; Ernest Macmillan, c.).

D 27 Feb 38

\*138. Grieg. Tak for tit råd, Op. 21, No. 4 (Björnson) (N) (Detroit Symphony; Ernest Macmillan, c.).

D 27 Feb 38

\*139. Ronald. *Summertime*: Night [O Lovely Night] (Teschemacher) (E) (Detroit Symphony; Ernest Macmillan, c.).

D 27 Feb 38

EJS 432

LR 120

- \*140. Wagner. *Parsifal* (G) (Metropolitan Opera O.; Artur Bodanzky [acts I & III] and Erich Leinsdorf [act II], c.).  
 NY 15 Apr 38 EJS 484

Parsifal	Lauritz Melchior
Kundry	Kirsten Flagstad
Amfortas	Friedrich Schorr
Gurnemanz	Emanuel List
Klingsor	Arnold Gabor
Titirel	Norman Cordon
Voice	Doris Doe
First Knight	George Cehanovsky
Second Knight	Louis D'Angelo
Esquires	Natalie Bodanya
	Helen Olheim
	Giordano Paltrinieri
	Karl Laufkoetter
Flower Maidens	Susanne Fisher
	Ira Petina
	Helen Olheim
	Hilda Burke
	Thelma Votipka
	Doris Doe

141. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 16 Apr 38

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Karin Branzell
Kurvenal	Julius Huehn
King Mark	Emanuel List
Melot	Arnold Gabor
Shepherd	Karl Laufkoetter
Sailor's voice	Karl Laufkoetter
Steersman	Louis D'Angelo

- \*142. Wagner. *Tannhäuser*: Dich, teure Halle (G) (with piano [Edwin McArthur?]).  
 LA 25 Aug 38 EJS 183  
 LR 120

- \*143. Rogers. At Parting (Peterson) (E) (with piano [Edwin McArthur?]).  
 LA 25 Aug 38

- \*144. Wagner. *Lohengrin*: Act I. [incomplete] (G) (Chicago Opera O.; Edwin McArthur, c.).  
Ch 21 Nov 38 StARS 560220 MI

Lohengrin	René Maison
Elsa	Kirsten Flagstad
Telramund	George Czaplicki
Ortrud	Eleanor LaMance
King Henry	John Gurney
Herald	Daniel Harris

- \*145. Wagner. *Siegfried*: "Hell dir, Sonne" to end of opera (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
NY 10 Dec 38 EJS 550

Siegfried	Carl Hartmann
Brünnhilde	Kirsten Flagstad

- \*146. Beethoven. *Fidelio*, Op. 72 (Sonnenlehtner & Treitschke) (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
NY 31 Dec 38 UORC 268

EJS 231 (excerpts)  
EJS 258 (excerpt)  
EJS 213 (excerpt)  
StARS 381231 MI-2

Leonore	Kirsten Flagstad
Florestan	René Maison
Don Pizarro	Friedrich Schorr
Marzelline	Marita Farell
Rocco	Emanuel List
Jaquino	Karl Laufkoetter
Don Fernando	Arnold Gabor
First Prisoner	Nicholas Massue
Second Prisoner	Arnold Gabor

147. Wagner. *Tristan und Isolde*: Act I, mm. 421-1015 ["höre wohl: deine Dienst will die Frau" to "ohne Rat in fremdes Land hätte sie mit dir nicht entsandt?"] (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
NY 18 Feb 39 StARS 560218 MI

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Karin Branzell
Kurvenal	Herbert Janssen

\*148. Wagner. *Tannhäuser*: Acts II [& III] excerpts (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).

Bo 25 Mar 39

Tannhäuser	Lauritz Melchior
Elisabeth	Kirsten Flagstad
Landgrave	Emanuel List
Wolfram	Herbert Janssen
Venus	Kerstin Thorborg
Walther	Erich Witte
Biterolf	Arnold Gabor
Heinrich	Max Altglass
Reinmar	Louis D'Angelo
Shepherd	Marita Farell

149. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Artur Bodanzky, c.).

NY 8 Apr 39

LC T 8944-5

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kerstin Thorborg
Kurvenal	Herbert Janssen
King Mark	Emanuel List
Melot	Arnold Gabor
Shepherd	Karl Laufkoetter
Sailor's voice	Erich Witte
Steersman	Louis D'Angelo

\*150. Wagner. *Tristan und Isolde*: Act II (G) (New York Philharmonic; John Barbirolli, c.).

NY 16 Apr 39

Yale T 10-84

MR-2002

Tristan	Eyvind Laholm
Isolde	Kirsten Flagstad
Brangäne	Enid Szantho
Kurvenal	Daniel Harris
King Mark	John Gurney
Melot	Daniel Harris



- \*151. Wagner. *Die Götterdämmerung*: Beginning of opera to m. 749 (G) (Metropolitan Opera O.; Artur Bodanzky, c.).  
 NY 12 May 39 EJS 167

Brünnhilde	Kirsten Flagstad
Siegfried	Lauritz Melchior
First Norn	Doris Doe
Second Norn	Lucielle Browning
Third Norn	Dorothee Manski

- \*152. Wagner. *Der fliegende Holländer*: Spinning Chorus & Senta's Ballad (G) (Chorus; Detroit Sym.; John Barbirolli, c.).  
 D 21 May 39 EJS 183  
 Harvest 1905

Senta	Kirsten Flagstad
Mary	Winnifred Heldt

- \*153. Wagner. *Die Walküre*: Du bist der Lenz (G) (Detroit Symphony; John Barbirolli, c.).  
 D 21 May 39

- \*154. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod] (G) (Detroit Symphony; John Barbirolli, c.).  
 D 21 May 39

- \*155. Wagner. *Die Walküre*: Act II, beginning to m. 1914 ["Siegmond! Ha!"] (G) (San Francisco Opera O.; E. McArthur, c.).  
 SF 14 Oct 39

Brünnhilde	Kirsten Flagstad
Siegmond	Lauritz Melchior
Sieglinde	Marjorie Lawrence
Fricka	Hertha Glaz
Wotan	Fred Destal
Hunding	Norman Cordon

- \*156. Wagner. *Tristan und Isolde*: Act I, m. 661 to end ["...kehre, mit dem Blick mich nicht mehr beschwere!" to end of act I] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 SF 20 Oct 39 STARS 391020 MI

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kathryn Meisle
Kurvenal	Julius Huehn

RCA VICTOR

\*157. Wagner. *Tristan und Isolde*: O sink' hernieder (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042231-1, 3, 4 [*etc*] SF 11 Nov 39

M 644	[DB 5771]	LM 2618	HR 208
AM 644	DB 6016	VIC 1681	RB 6517
DM 644	ED 60	CRM3-0308	
M 671			
DM 671			
DM 979			
JAS 98			
11-8674			

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad

\*158. Wagner. *Tristan und Isolde*: Wonnehehrstes Weben (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042232-1, 2 SF 11 Nov 39

M 644	[DB 5771]	LM 2618	HR 208
AM 644	DB 6016	VIC 1681	RB 6517
DM 644	ED 60	CRM3-0308	
M 671			
DM 671			
DM 979			
JAS 98			
11-8674			

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kirsten Flagstad

\*159. Wagner. *Tristan und Isolde*: Doch der Tag (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042233-1 SF 11 Nov 39

M 644	[DB 5772]	LM 2618	HR 208
AM 644	DB 6017	VIC 1681	RB 6517
DM 644	ED 61	CRM3-0308	
M 671		LM 6171	
DM 671			
DM 979			
JAS 98			
11-8675			

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad

\*160. Wagner. *Tristan und Isolde*: Soll der Tag (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042234-1, 2 SF 11 Nov 39 M 644 [DB 5772] LM 2618 HR 208  
 AM 644 DB 6017 VIC 1681 RB 6517  
 DM 644 ED 61 CRM3-0308  
 M 671 LM 6171  
 DM 671  
 DM 979  
 JAS 98  
 11-8675

Tristan  
 Isolde

Lauritz Melchior  
 Kirsten Flagstad

\*161. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod, pt. 1] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042235-1 SF 11 Nov 39 M 644 (15840)  
 AM 644 (?)  
 DM 644 (15694)

\*162. Wagner. *Tristan und Isolde*: Höre ich nur [Liebestod, pt 2] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042236-1 SF 11 Nov 39

\*163. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod, pt. 1] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042235-3 [*sic*] SF 12 Nov 39

\*164. Wagner. *Tristan und Isolde*: Höre ich nur [Liebestod, pt. 2] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042236-2 SF 12 Nov 39 M 644 (15840)  
 AM 644 (?)  
 DM 644 (15964)

\*165. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042240-1, 2 SF 12 Nov 39 M 644 (15841) DB 5844  
 AM 644 (?)  
 DM 644 (15960)

\*166. Wagner. *Die Götterdämmerung*: Wisst Ihr, wie das ward? (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042241-2, 3 [*sic*] SF 12 Nov 39 M 644 (15841) DB 5844  
 AM 644 (?)  
 DM 644 (15961)

\*167. Wagner. *Die Götterdämmerung*: Mein Erbe nun (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042242-1 SF 12 Nov 39 M 644 (15842) DB 5845  
 AM 644 (?)  
 DM 644 (15962)

\*168. Wagner. *Die Götterdämmerung*: Fühl' meine Brust auch (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042243-1, 3 [*sic*] SF 12 Nov 39 M 644 (15842) DB 5845  
 AM 644 (?)  
 DM 644 (15963)

\*169. Wagner. *Die Götterdämmerung*: Lass' Ich Liebste [Prologue, pt. 2] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042244-1, 2 SF 12 Nov 39 M 749 (17729) DB 5885 LM 2763 HR 219  
 ED 418 RB 6604

Brünnhilde	Kirsten Flagstad
Siegfried	Lauritz Melchior

\*170. Wagner. *Die Götterdämmerung*: Zu neuen Taten [Prologue, pt. 1] (G) (San Francisco Opera O.; Edwin McArthur, c.).  
 PCS 042245-2 [*sic*] SF 12 Nov 39 M 749 (17729) DB 5885 LM 2763 HR 219  
 ED 418 RB 6604

Brünnhilde	Kirsten Flagstad
Siegfried	Lauritz Melchior

NON-COMMERCIAL

\*171. Wagner. *Tannhäuser* (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).  
 NY 16 Dec 39

LC T 5174, 7A3  
 EJS 258 (excerpt)  
 EJS 145 (excerpt)

Tannhäuser	Eyvind Laholm
Ellisabeth	Kirsten Flagstad
Venus	Rose Pauly
Wolfram	Herbert Janssen
Landgrave	Emanuel List
Walther	John Carter
Biterolf	Mack Harrell
Heinrich	Giordano Paltrinieri
Reinmar	John Gurney
Shepherd	Maxine Stellman

\*172. Kjerulf (arr. Black). *Synnöves Sang* [Suomi's Song] (Björnson) (N?) (Kirsten Flagstad, Karin Branzell, Lauritz Melchior, Lawrence Tibbett; NBC Symphony; Eugene Goossens, c.).  
 NY 27 Dec 39 Melo Tone EJS 322

- \*173. Wagner. *Die Walküre* (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).  
NY 17 Feb 40

LC T 5174, 16A1  
StARS 400217 MI-3  
UORC 186

Brünnhilde	Kirsten Flagstad
Siegmond	Lauritz Melchior
Sieglinde	Marjorie Lawrence
Wotan	Julius Huehn
Fricka	Karin Branzell
Hunding	Emanuel List
Helmwige	Dorothee Manski
Gerhilde	Thelma Votipka
Ortlinde	Maxine Stelman
Rossweisse	Lucielle Browning
Grimgerde	Irra Petina
Waltraute	Doris Doe
Siegrune	Helen Olheim
Schwertleite	Anna Kaskas

174. Speech during intermission of Metropolitan Opera broadcast of *Die Walküre* (discography no. 173 above) (E).  
NY 17 Feb 40

LC T 5174, 16A1  
StARS 400217 MI-3  
UORC 186

- \*175. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod] (G) (NBC Symphony; Edwin McArthur, c.).  
NY 25 Feb 40

LR 120

- \*176. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).  
NY 23 Mar 40

UORC 182

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Kerstin Thorborg
Kurvenal	Julius Huehn
King Mark	Emanuel List
Melot	George Cehanovsky
Shepherd	Karl Laufkoetter
Sailor's voice	Anthony Marlowe
Steersman	Douglas Beattie

RCA VICTOR

177. Grieg. *Haugtussa*, Op. 67: Det Syng (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055035-1, 1A LA 27 Aug 40 M 714 (17497) DB 5833
178. Grieg. *Haugtussa*, Op. 67: Veslømøy (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055036-1, 1A LA 27 Aug 40 M 714 (17497) DB 5833
179. Grieg. *Haugtussa*, Op. 67: Blåbærli (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055037-1, 1A LA 27 Aug 40 M 714 (17498) DB 5834
180. Grieg. *Haugtussa*, Op. 67: Møte (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055038-1, 1A LA 27 Aug 40 M 714 (17498) DB 5834
181. Grieg. *Haugtussa*, Op. 67: Elsk (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055039-1, 1A LA 27 Aug 40 M 714 (17499) DB 5835
182. Grieg. *Haugtussa*, Op. 67: Killingdans (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055040-1, 1A LA 27 Aug 40 M 714 (17499) DB 5835
183. Grieg. *Haugtussa*, Op. 67: Vond Dag (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055041-1, 1A LA 27 Aug 40 M 714 (17500) DB 5836
184. Grieg. *Haugtussa*, Op. 67: Ved Gjøfletbekken, pt. 1 (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055041-1, 1A LA 27 Aug 40 M 714 (17500) DB 5836
185. Grieg. *Haugtussa*, Op. 67: Ved Gjøfletbekken, pt. 2 (Garborg) (N) (Edwin McArthur, p.).  
 PCS 055042-1, 1A LA 27 Aug 40 M 714 (17500) DB 5836
- \*186. Wagner. *Lohengrin*: Das süsse Lied verhallt (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057530-1, 2, 2A ? 23 Nov 40 M 897 (11-8159) WCT 1105 HR 208  
 DM 897 (11-8161) LCT 1105 RB 6517  
 LM 2618 ALP 1276  
 VIC 1681

Lohengrin  
 Elsa

Lauritz Melchior  
 Kirsten Flagstad



\*187. Wagner. *Lohengrin*: Da wollte ich (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057531-1, 1A ? 23 Nov 40 M 897 (11-8159) WCT 1105 HR 208  
 DM 897 (11-8162) LCT 1105 RB 6517  
 LM 2618 ALP 1276  
 VIC 1681

Lohengrin Lauritz Melchior  
 Elsa Kirsten Flagstad

\*188. Wagner. *Lohengrin*: Wär' das Geheimnis (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057532-1, 1A ? 23 Nov 40 M 897 (11-8160) WCT 1105 HR 208  
 DM 897 (11-8162) LCT 1105 RB 6517  
 LM 2618 ALP 1276  
 VIC 1681

Lohengrin Lauritz Melchior  
 Elsa Kirsten Flagstad

\*189. Wagner. *Lohengrin*: Hilf Gott, was muss ich hören (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057533-1, 1A, 2, 2A ? 23 Nov 40 M 897 (11-8160) WCT 1105 HR 208  
 DM 897 (11-8161) LCT 1105 RB 6517  
 LM 2618 ALP 1276  
 VIC 1681

Lohengrin Lauritz Melchior  
 Elsa Kirsten Flagstad

\*190. Wagner. *Parsifal*: Dies Alles hab' ich nun geträumt (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057534-1, 1A ? 23 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Parsifal Lauritz Melchior  
 Kundry Kirsten Flagstad

\*191. Wagner. *Parsifal*: Nur Weinen war sie (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057535-1, 1A, 2, 2A ? 23 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Parsifal Lauritz Melchior  
 Kundry Kirsten Flagstad

\*192. Wagner. *Parsifal*: Die Mutter, die Mutter konnt' (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057536-1, 1A, 2, 2A, 3 ? 24 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Parsifal Lauritz Melchior  
 Kundry Kirsten Flagstad

\*193. Wagner. *Parsifal*: Es starrt der Blick (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057537-1, 1A ? 24 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Parsifal Lauritz Melchior  
 Kundry Kirsten Flagstad

\*194. Wagner. *Parsifal*: Grausamer! Fühlst du im Herzen (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057538-1, 1A, 2, 2A ? 24 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Kundry Kirsten Flagstad

\*195. Wagner. *Parsifal*: Den Ich ersehnt (G) (RCA Victor Symphony; Edwin McArthur, c.).  
 CS 057539-1, 1A, 2, 2A ? 24 Nov 40 M 755 WCT 1105 HR 219  
 AM 755 LCT 1105 RB 6604  
 DM 755 LM 2763 ALP 1276  
 VIC 1681

Parsifal Lauritz Melchior  
 Kundry Kirsten Flagstad

\*196. Wagner. *Parsifal*: sein Fluch--ha! (G) (RCA Victor Symphony; Edwin McArthur, c.).

CS 057540-I, 1A

? 24 Nov 40 M 755  
AM 755  
DM 755

WCT 1105  
LCT 1105  
LM 2763  
VIC 1681

HR 219  
RB 6604  
ALP 1276

Parsifal  
Kundry  
Klingsor

Lauritz Melchior  
Kirsten Flagstad  
Gordon Dillworth

# NON-COMMERCIAL

\*197. Wagner. *Tannhäuser* (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).

NY 4 Jan 41

LC T 12736, 65B  
GAW 300

Tannhäuser  
Elisabeth  
Venus  
Wolfram  
Landgrave  
Walther  
Biterolf  
Heinrich  
Reinmar  
Shepherd

Lauritz Melchior  
Kirsten Flagstad  
Kerstin Thorborg  
Herbert Janssen  
Emanuel List  
John Dudley  
Mack Harrell  
Emery Darcy  
John Gurney  
Maxine Stellman

\*198. Wagner. *Tristan und Isolde* (G) (Metropolitan Opera O.; Erich Leinsdorf, c.).

NY 8 Feb 41

LC T 12736, 68A  
MET 3

Tristan  
Isolde  
Brangäne  
Kurvenal  
King Mark  
Melot  
Shepherd  
Sailor's voice  
Steersman

Lauritz Melchior  
Kirsten Flagstad  
Kerstin Thorborg  
Julius Huehn  
Alexander Kipnis  
Emery Darcy  
Karl Laufkoetter  
Emery Darcy  
John Gurney

- \*199. Beethoven. *Fidelio*, Op. 72 (Sonnenleitner & Treitschke) (G) (Metropolitan Opera O.; Bruno Walter, c.).  
 NY 22 Feb 41  
 EJS 126  
 BWS 712/713  
 MET 5

Leonore	Kirsten Flagstad
Florestan	René Maïson
Don Pizarro	Julius Huehn
Marzelline	Marita Farell
Rocco	Alexander Kipnis
Jaquino	Karl Laufkoetter
Don Fernando	Herbert Janssen
First Prisoner	Emery Darcy
Second Prisoner	John Gurney

200. Wagner. *Tristan und Isolde*: "Wie lachend sie mir Lieder singen" to "Tod uns beiden" (G) (London Philharmonic; Karl Rankl, c.).

L 6 Feb 47

ANNA 1025

- \*201. Wagner. *Tristan und Isolde*: fragments from each act (G) (La Scala Orchestra; Victor de Sabata, c.).  
 M Feb or Mar 47  
 ANNA 1052

Tristan	Ejnar Beyron
Isolde	Kirsten Flagstad
Brangäne	Elsa Cavelti
King Mark	Ferdinand Frantz
Kurvenal	Paul Schöffler

202. Wagner. *Tristan und Isolde*: "Entartet Geschlecht!" to "Todgeweihtes Haupt!" (G) (Zürich Tonhalle O.; Hans Knappertsbusch, c.).

Z 5 Jun 47

ANNA 1025

Isolde	Kirsten Flagstad
Brangäne	Elsa Cavelti
Sailor's voice	?

203. Wagner. *Tristan und Isolde*: "Wie sorgt' ich schlecht" to end of Act I (G) (Zürich Tonhalle O.; Hans Knappertsbusch, c.).

Z 5 Jun 47

ANNA 1025

Tristan	Max Lorenz
Isolde	Kirsten Flagstad
Brangäne	Elsa Cavelti
Kurvenal	Andreas Böhm

HMV

204. Grieg (orch. Reger). Eros, Op. 70, No. 1 (Benzon) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 12788-1, 2 L 10 Mar 48 DA 1879 WDM 1533 (49-3323)  
 LM 99
205. Grieg. En Svane, Op. 25, No. 2 (Ibsen) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 12789-1, 2 L 10 Mar 48 DA 1879 WDM 1533 (49-3321) IC 147-01 492 M  
 LM 99
206. Grieg. Fra Monte Pincio, Op. 39, No. 1 (Björnson) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 2EA 12804-1, 2 L 10 Mar 48
- \*207. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 2EA 12850-1, 1A, 2, 2A, 3, 3A L 26 Mar 48 DB 6792 WHMV 1024 FALP 119  
 DB 9323 LHMV 1024 FALP 194  
 IC 147-01 492 M
- \*208. Wagner. *Die Götterdämmerung*: Wisst Ihr, wie das ward? (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 2EA 12851-1, 1A, 2, 2A L 26 Mar 48 DB 6792 WHMV 1024 FALP 119  
 DB 9324 LHMV 1024 FALP 194  
 IC 147-01 492 M
- \*209. Wagner. *Die Götterdämmerung*: Mein Erbe nun nehm' ich zu eigen (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 2EA 12852-1, 1A, 2, 2A L 26 Mar 48 DB 6793 WHMV 1024 FALP 119  
 DB 9325 LHMV 1024 FALP 194  
 IC 147-01 492 M
- \*210. Wagner. *Die Götterdämmerung*: Grane, mein Ross! (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 2EA 12853-1, 1A, 2, 2A, 3, 3A L 26 Mar 48 DB 6793 WHMV 1024 FALP 119  
 DB 9325 LHMV 1024 FALP 194  
 IC 147-01 492 M
- \*211. Wagner. *Die Götterdämmerung*: Immolation Scene, orch. finale [no Flagstad] (Philharmonia O.; W. Furtwängler, c.).  
 2EA 12854-1, 1A, 2, 2A, 3, 3A L 26 Mar 48 DBS 6794 WHMV 1024 FALP 119  
 DB 9324 LHMV 1024 FALP 194  
 IC 147-01 492 M

212. Wagner. *Tristan und Isolde*: Doch nun von Tristan! (G) (Philharmonia O.; Issay Dobrowen, c.).  
 2EA 12864-1, 1A, 2, 2A L 31 Mar 48 DM 1435 (12-1359) DB 6748 WDM 1435 (49-1416) HQM 1138  
 LM 1151 60619  
 60082 IC 147-01 491 M
- Isolde Kirsten Flagstad  
 Brangäne Elisabeth Höngen
213. Wagner. *Tristan und Isolde*: Von seinem Lager blickt' er (G) (Philharmonia O.; Issay Dobrowen, c.).  
 2EA 12865-1, 1A, 2, 2A L 31 Mar 48 DM 1435 (12-1360) DB 6748 WDM 1435 (49-1417) HQM 1138  
 LM 1151 60619  
 60082 IC 147-01 491 M
- Isolde Kirsten Flagstad  
 Brangäne Elisabeth Höngen
214. Wagner. *Tristan und Isolde*: Da Friede, Sühn' und Freundschaft (G) (Philharmonia O.; Issay Dobrowen, c.).  
 2EA 12866-1, 1A, 2, 2A L 31 Mar 48 DM 1435 (12-1360) DB 6749 WDM 1435 (49-1417) HQM 1138  
 LM 1151 60619  
 60082 IC 147-01 491 M
- Isolde Kirsten Flagstad  
 Brangäne Elisabeth Höngen
215. Wagner. *Tristan und Isolde*: Liebestod, pt. 1 (G?) (Philharmonia O.; Issay Dobrowen, c.).  
 2EA 12867-1, 1A, 2, 2A L 1 Apr 48
216. Wagner. *Tristan und Isolde*: Liebestod, pt. 2 (G?) (Philharmonia O.; Issay Dobrowen, c.).  
 2EA 12868-1, 1A, 2, 2A L 1 Apr 48
217. Wagner. *Tannhäuser*: Allmächt'ge Jungfrau [Elisabeth's Prayer, pt. 1] (G) (Philhar. O.; Issay Dobrowen, c.).  
 2EA 12869-1, 1A, 2, 2A L 1 Apr 48 12-1062 DB 6795 49-0783 IC 147-01 492 M
218. Wagner. *Tannhäuser*: Doch, konnt' ich jeden Fehl [Elisabeth's Prayer, pt. 2] (G) (Philhar. O.; Issay Dobrowen, c.).  
 2EA 12870-1, 1A, 2, 2A L 1 Apr 48 12-1062 DB 6795 49-0783 IC 147-01 492 M
219. Grieg (orch. Klevin). Ved Rundarne, Op. 33, No. 9 (Vinje) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 12881-1, 1A, 2, 2A L 3 Apr 48 DA 1992 WDM 1533 (49-3324)  
 LM 99

220. Grieg (orch. Klevin). Den Særde, Op. 33, No. 3 (Vinje) (N) (Philharmonia O.; Warwick Bralthwalte, c.).  
 2EA 12882-1, 1A, 2, 2A L 3 Apr 48 DB 21020 HQM 1057  
 GR 2172  
 IC 147-01 492 M
221. Grieg (orch. Klevin). En Drøm, Op. 48, No. 6 (Bodenstedt) (N) (Philharmonia O.; Warwick Bralthwalte, c.).  
 2EA 12883-1, 1A, 2, 2A L 3 Apr 48 DB 21020
222. Grieg (orch. Klevin). Tak for tit råd, Op. 21, No. 4 (Bjørnson) (N) (Philharmonia O.; Warwick Bralthwalte, c.).  
 2EA 12883-1, 1A, 2, 2A L 3 Apr 48 DB 21020 HQM 1057  
 GR 2172  
 IC 147-01 492 M

NON-COMMERCIAL

- \*223. Wagner. *Tristan und Isolde*: Excerpts (G) (La Scala Orchestra; Victor de Sabata, c.).  
 M 14 Apr 48 UORC 260

Tristan	Max Lorenz
Isolde	Kirsten Flagstad
Brangäne	Rosette Anday
Kurvenal	Paul Schöffler
King Mark	Ludwig Weber

HMV

224. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13074-1, 2 L 25 May 48 DB 6841 60046
225. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13075-1, 2, 3 L 25 May 48 DB 6841 60046
226. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13077-1, 2 L 25 May 48 DB 6842 60046
227. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13078-1, 2 L 25 May 48 DB 6842 60046  
 60274



228. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13076-1, 2 L 26 May 48 DM 1435 (12-1359) DB 6749 WDM 1435 (49-1416)  
 60046
229. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Gerald Moore, p.).  
 2EA 13078-3, 4 L 26 May 48
230. Grieg. Med en Vandililje, Op. 25, No. 3 (Ibsen) (N) (Gerald Moore, p.).  
 OEA 13079-1, 2 L 26 May 48 DA 1957 HQM 1057  
 GR 2172
231. Grieg. Prinsessin (Bjørnson) (N) (Gerald Moore, p.).  
 OEA 13080-1, 2 L 26 May 48 DA 1957 HQM 1057  
 GR 2172
232. Grieg. Våren, Op. 33, No. 2, pt. 1 (Vinje) (N) (Philharmonia O.; Walter Susskind, c.).  
 OEA 13070-1, 2 L 27 May 48 DA 1904 WDM 1533 (49-3324)  
 LM 99
233. Grieg. Våren, Op. 33, No. 2, pt. 2 (Vinje) (N) (Philharmonia O.; Walter Susskind, c.).  
 OEA 13071-1, 2 L 27 May 48 DA 1904 WDM 1533 (49-3323)  
 LM 99
234. Gluck. *Orfeo ed Euridice*: Che farò senza Euridice (Calzabigi) (I) (Philharmonia O.; Walter Susskind, c.).  
 2EA 13072-1, 2 L 27 May 48 DB 6913 IC 147-01 492 M
235. Grieg. Fra Monte Pincio, Op. 39, No. 1, pt. 1 (Bjørnson) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 13085-1, 2 L 29 May 48 DA 1905 WDM 1550  
 LM 99
236. Grieg. Fra Monte Pincio, Op. 39, No. 1, pt. 2 (Bjørnson) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 13086-1, 2 L 29 May 48 DA 1905 WDM 1550  
 LM 99
237. Purcell. *Dido and Aeneas*, Z. 626: Thy Hand, Belinda; When I Am Laid In Earth (Tate) (E) (Philharmonia O.;  
 Warwick Braithwaite, c.).  
 2EA 13087-1, 2 L 29 May 48 DB 6913 HQM 1057  
 GR 2172  
 IC 147-01 492 M

238. Grieg (orch. Gunstrom). Guten, Op. 33, No. 1 (Vinje) (N) (Philharmonia O.; Warwick Braithwaite, c.).  
 OEA 13088-1, 2 L 29 May 48 DA 1992 WDM 1533  
 LM 99
239. Grieg. Mens jeg til vinter, Op. 60, No. 3 (Krag) (N) (Gerald Moore, p.).  
 OEA 13089-1, 2 L 30 May 48 60046 7EB 6007
240. Grieg. Langsøi Å, Op. 33, No. 5 (Vinje) (N) (Gerald Moore, p.).  
 OEA 13090-1, 2 L 30 May 48 60046 7EB 6007
241. Grieg. Efterskærstormen, Op. 18, No. 4 (Richardt) (N) (Gerald Moore, p.).  
 OEA 13091-1, 2 L 30 May 48 60046 7EB 6007
242. Grieg. Fyremål, Op. 33, No. 12 (Vinje) (N) (Gerald Moore, p.).  
 OEA 13092-1, 2 L 30 May 48 60046 7EB 6007
243. Bizet. Agnus Dei (L) (G. Thalben Ball, organ; Philharmonia O.; Warwick Braithwaite, c.).  
 2EA 13203-1, 2, 3 L 3 Jul 48 DB 6791
244. Handel. *Serge*: Ombra mai fu (Stampiglia) (I) (G. Thalben Ball, organ; Philharmonia O.; Warwick Braithwaite, c.).  
 2EA 13204-1, 2 L 3 Jul 48 DB 6791 IC 147-01 492 M
- \*245. Ochs. Dank sei dir, Herr (G) (G. Thalben Ball, organ; Philharmonia O.; Warwick Braithwaite, c.).  
 2EA 13205-1, 2 L 3 Jul 48

NON-COMMERCIAL

- \*246. Schubert. Dem Unendlichen, D. 291 (Klopstock) (G) (Ernest Lush, p.).  
 L 5 Jul 48 EJS 197  
 ANNA 1016
- \*247. Schubert. Die Liebe hat gelogen, D. 751 (Platen) (G) (Ernest Lush, p.).  
 L 5 Jul 48 Rubinl
- \*248. Schubert. *Schwanengesang*, 'D. 957: Der Atlas (Helne) (G) (Ernest Lush, p.).  
 L 5 Jul 48 EJS 197  
 ANNA 1016  
 LR 120

- \*249. Schubert. *Die Winterreise*, D. 911: Die Krähe (Müller) (G) (Ernest Lush, p.).  
L 5 Jul 48 EJS 197  
ANNA 1016
- \*250. Schubert. *Die Junge Nonne*, D. 828 (Cralgher) (G) (Ernest Lush, p.).  
L 5 Jul 48 ANNA 1016  
LR 120
- \*251. Schubert. *Der Musensohn*, D. 764 (Goethe) (G) (Ernest Lush, p.).  
L 5 Jul 48 EJS 170  
LR 120
- \*252. Schubert. *Die Allmacht*, D. 852 (Pyrker) (G) (Ernest Lush, p.).  
L 5 Jul 48 ANNA 1016  
LR 120
- \*253. Wagner. *Tristan und Isolde* (G) (Teatro Colón O.; Erich Kleiber, c.).  
BA 13 Aug 48
- |                |                  |
|----------------|------------------|
| Tristan        | Set Svanholm     |
| Isolde         | Kirsten Flagstad |
| Brangäne       | Viorica Ursuleac |
| King Mark      | Ludwig Weber     |
| Kurvenal       | Hans Hotter      |
| Melot          | V. Bacciato      |
| Shepherd       | R. Maggiolo      |
| Sailor's voice | Humberto di Toto |
| Steersman      | Tullio Gagliardo |
254. Beethoven. *Ah, Perfido*, Op. 65 (first part: Metastasio; second part: Anon.) (I) (Havana Sym.; Clemens Krauss, c.).  
H 24 Oct 48
255. Wagner. *Der fliegende Holländer*: *Trafft Ihr das Schilff* [Senta's Ballad] (G) (Havana Symphony; Clemens Krauss, c.).  
H 24 Oct 48
256. Wagner. *Wesendonck Lieder*: *Der Engel* (Wesendonck) (G) (Havana Symphony; Clemens Krauss, c.).  
H 24 Oct 48
257. Wagner. *Wesendonck Lieder*: *Stehe Still* (Wesendonck) (G) (Havana Symphony; Clemens Krauss, c.).  
H 24 Oct 48

258. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Havana Symphony; Clemens Krauss, c.).

H 24 Oct 48

259. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Havana Symphony; Clemens Krauss, c.).

H 24 Oct 48

260. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Havana Symphony; Clemens Krauss, c.).

H 24 Oct 48

261. Wagner. *Siegfried*: "Heil dir, Sonne" to end of opera (G) (Covent Garden O.; Karl Rankl, c.).

L 2 Jun 49

Siegfried  
Brünnhilde

Set Svanholm  
Kirsten Flagstad

HMV

262. Wagner. *Die Walküre*: Siegmund! Sieh' auf mich! (G) (Philharmonia O.; Karl Böhm, c.).  
2EA 13919-1, 2, 3 L 4 Jun 49 DB 6962 60082

60619  
HQM 1138  
IC 147-01 491 M

Brünnhilde  
Siegmond

Kirsten Flagstad  
Set Svanholm

\*263. Wagner. *Die Walküre*: Der dir nun folgt (G) (Philharmonia O.; Karl Böhm, c.).  
2EA 13920-1, 2, 3 [1B] L 4 Jun 49 DB 6962 60082

60619  
HQM 1138  
IC 147-01 491 M

Brünnhilde  
Siegmond

Kirsten Flagstad  
Set Svanholm

264. Wagner. *Die Walküre*: So grüsse mir Walhall (G) (Philharmonia O.; Karl Böhm, c.).  
2EA 13921-1, 2 L 4 Jun 49 DB 6963 60082

60619  
HQM 1138  
IC 147-01 491 M

Brünnhilde  
Siegmond

Kirsten Flagstad  
Set Svanholm

265. Wagner. *Die Walküre*: So wenig achtest du ewige Wonne? (G) (Philharmonia O.; Karl Böhm, c.).

2EA 13922-1, 2

L 4 Jun 49

DB 6963

60082

60619

HQM 1138

IC 147-01 491 M

Brünnhilde  
Siegmond

Kirsten Flagstad  
Set Svanholm

\*266. Wagner. *Tristan und Isolde*: O sink' hernieder (G) (Philharmonia O.; Karl Böhm, c.).

2EA 13923-1, 2 [2B]

L 5 Jun 49

DB 21112

WDM 1550 (49-3421)

IC 147-01 491 M

DB 9521

LM 1151

Tristan  
Isolde

Set Svanholm  
Kirsten Flagstad

\*267. Wagner. *Tristan und Isolde*: Nie wieder erwachens wahnlos (G) (Philharmonia O.; Karl Böhm, c.).

2EA 13924-1, 1A [1C]

L 5 Jun 49

DB 21112

WDM 1550 (49-3422)

IC 147-01 491 M

DB 9522

LM 1151

Tristan  
Isolde  
Brangäne

Set Svanholm  
Kirsten Flagstad  
Constance Shacklock

\*268. Wagner. *Tristan und Isolde*: So starben wir (G) (Philharmonia O.; Karl Böhm, c.).

2EA 13925-1, 1A, 2, 3 [2C] L

5 Jun 49

DB 21114

WDM 1550 (49-3422)

IC 147-01 491 M

DB 9522

LM 1151

Tristan  
Isolde  
Brangäne

Set Svanholm  
Kirsten Flagstad  
Constance Shacklock

\*269. Wagner. *Tristan und Isolde*: Soll der Tag noch Tristan wecken? (G) (Philharmonia O.; Karl Böhm, c.).

2EA 13926-1, 1A [1C]

L 5 Jun 49

DB 21114

WDM 1550 (49-3421)

IC 147-01 491 M

DB 9521

LM 1151

Tristan  
Isolde

Set Svanholm  
Kirsten Flagstad

- \*270. Wagner. *Tristan und Isolde*: Lausch', Geliebter! (G) (Philharmonia O.; Karl Böhm, c.).  
 2EA 13927-1, 1A [1E] L 5 Jun 49 DB 21113 WDM 1550 (49-3423) IC 147-01 491 M  
 DB 9523 LM 1151
- Tristan Set Svanholm  
 Isolde Kirsten Flagstad
- \*271. Wagner. *Tristan und Isolde*: Doch uns're Liebe (G) (Philharmonia O.; Karl Böhm, c.).  
 2EA 13928-1, 1A [1E] L 5 Jun 49 DB 21113 WDM 1550 (49-3423) IC 147-01 491 M  
 DB 9523 LM 1151
- Tristan Set Svanholm  
 Isolde Kirsten Flagstad
272. Brahms. *Gestillte Sehnsucht*, Op. 91, No. 1, pt. 1 (Rückert) (G) (Herbert Downes, viola; Gerald Moore, p.).  
 OEA 14017-1, 2, 3 L 20 Jun 49 DA 1932 EHA 18  
 60046
273. Brahms. *Gestillte Sehnsucht*, Op. 91, No. 1, pt. 2 (Rückert) (G) (Herbert Downes, viola; Gerald Moore, p.).  
 OEA 14018-1, 2, 3 L 20 Jun 49 DA 1932 EHA 18  
 60046
274. Brahms. *Geistliches Wiegenlied*, Op. 91, No. 2, pt. 1 (Glebel, after Vega) (G) (Herbert Downes, viola; G. Moore, p.).  
 OEA 14019-1, 2 L 20 Jun 49 DA 1933 EHA 18  
 60046
275. Brahms. *Geistliches Wiegenlied*, Op. 91, No. 2, pt. 2 (Glebel, after Vega) (G) (Herbert Downes, viola; G. Moore, p.).  
 OEA 14020-1, 2 L 20 Jun 49 DA 1933 EHA 18  
 60046

NON-COMMERCIAL

- \*276. Beethoven. *Fidelio*, Op. 72 (Sonnenleitner & Treitschke) (G) (Vienna Philharmonic; Wilhelm Furtwängler, c.).  
S 3 Aug 49

Leonore	Kirsten Flagstad
Florestan	Julius Patzak
Don Pizarro	Paul Schöffler
Marzelline	Irmgard Seefried
Jaquino	Richard Holm
Rocco	Josef Greindl
Don Fernando	Hans Braun
First Prisoner	Hermann Gallos
Second Prisoner	Karl Dönch

- \*277. Wagner. *Der fliegende Holländer*: Tragt Ihr das Schiff (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 9 Oct 49 EJS 258

- \*278. Wagner. *Tristan und Isolde*: O sink' hernieder (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 9 Oct 49

Tristan	Set Svanholm
Isolde	Kirsten Flagstad

- \*279. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod] (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 9 Oct 49



\*280. Wagner. *Die Walküre* (G) (La Scala O.; Wilhelm Furtwängler, c.).  
M 9 Mar 50

EJS 534  
RR 420  
Everest 474/3  
Murray Hill 940477  
EJS 327 (excerpts)

Brünnhilde	Kirsten Flagstad
Wotan	Ferdinand Frantz
Siegmond	Gunther Treptow
Sieglinde	Hilde Konetzni
Hunding	Ludwig Weber
Fricka	Elisabeth Höngen
Helmwige	Ilona Steingruber
Gerhilde	Walburga Wegener
Ortlinde	Karen Marie Cerkall
Waltraute	Dagmar Schmedes
Siegrune	Margherita Kenney
Rossweisse	Margret Weth-Falke
Gringerde	Sieglinde Wagner
Schwertfelle	Polly Batic

\*281. Wagner. *Siegfried* (G) (La Scala O.; Wilhelm Furtwängler, c.).  
M 22 Mar 50

RR 420  
UORC 123  
Everest 475/3  
Murray Hill 940477  
EJS 390 (final duet)

Siegfried	Set Svanholm
Brünnhilde	Kirsten Flagstad
Wanderer	Josef Hermann
Erda	Elisabeth Höngen
Alberich	Alois Pernerstorfer
Mime	Emil Markwort
Fafner	Ludwig Weber
Forest Bird	Julia Moor

- \*282. Wagner. *Die Götterdämmerung* (G) (La Scala O.; Wilhelm Furtwängler, c.).  
M 2 Apr 50

RR 420  
EJS 538  
Everest 476/3  
Murray Hill 940477  
EJS 318 (excerpts)

Brünnhilde	Kirsten Flagstad
Siegfried	Max Lorenz
Gunther	Josef Hermann
Gutrune	Hilde Konetzni
Hagen	Ludwig Weber
Alberich	Alois Pernerstorfer
Waltraute	Elisabeth Höngen
First Norn	Margret Weth-Falke
Second Norn	Margherita Kenney
Third Norn	Hilde Konetzni
Wellgunde	Margherita Kenney
Woglinde	Magda Gabory
Flosshilde	Sieglinde Wagner

# RCA VICTOR

- |   |              |                   |  |
|---|--------------|-------------------|--|
| 283. Grieg. <i>Haugtussa</i> , Op. 67: Det Syng (Garborg) (N) (Edwin McArthur, p.).<br>EO-RC-342-1, 1A, <u>1C</u> | LA 26 Apr 50 | DM 1405 (12-1246) | WDM 1405 (49-1283)<br>LM 1094<br>LM 2825 |
| 284. Grieg. <i>Haugtussa</i> , Op. 67: Veslemøy (Garborg) (N) (Edwin McArthur, p.).<br>EO-RC-343-1, <u>1A</u>     | LA 26 Apr 50 | DM 1405 (12-1247) | WDM 1405 (49-1284)<br>LM 1094<br>LM 2825 |
| 285. Grieg. <i>Haugtussa</i> , Op. 67: Blåbærli (Garborg) (N) (Edwin McArthur, p.).<br>EO-RC-344-1, <u>1A</u>     | LA 26 Apr 50 | DM 1405 (12-1248) | WDM 1405 (49-1285)<br>LM 1094<br>LM 2825 |
| 286. Grieg. <i>Haugtussa</i> , Op. 67: Møte (Garborg) (N) (Edwin McArthur, p.).<br>EO-RC-345-1, <u>1A</u>         | LA 26 Apr 50 | DM 1405 (12-1249) | WDM 1405 (49-1286)<br>LM 1094<br>LM 2825 |

287. Grieg. *Haugtussa*, Op. 67: Elsk (Garborg) (N) (Edwin McArthur, p.).  
 EO-RC-346-1, 1A LA 26 Apr 50 DM 1405 (12-1249) WDM 1405 (49-1286)  
 LM 1094  
 LM 2825
288. Grieg. *Haugtussa*, Op. 67: Killingdans (Garborg) (N) (Edwin McArthur, p.).  
 EO-RC-347-1, 1A LA 26 Apr 50 DM 1405 (12-1248) WDM 1405 (49-1285)  
 LM 1094  
 LM 2825
289. Grieg. *Haugtussa*, Op. 67: Vond Dag (Garborg) (N) (Edwin McArthur, p.).  
 EO-RC-348-1, 1A LA 26 Apr 50 DM 1405 (12-1247) WDM 1405 (49-1284)  
 LM 1094  
 LM 2825
290. Grieg. *Haugtussa*, Op. 67: Ved Gjøtlebekken, pt. 1 (Garborg) (N) (Edwin McArthur, p.).  
 EO-RC-348-1, 1A LA 26 Apr 50 DM 1405 (12-1247) WDM 1405 (49-1284)  
 LM 1094  
 LM 2825
291. Grieg. *Haugtussa*, Op. 67: Ved Gjøtlebekken, pt. 2 (Garborg) (N) (Edwin McArthur, p.).  
 EO-RC-349-1, 1A LA 26 Apr 50 DM 1405 (12-1246) WDM 1405 (49-1283)  
 LM 1094  
 LM 2825

NON-COMMERCIAL

- \*292. Strauss. *Vier letzte Lieder*: Beim Schlafengehen, A. V. 150, No. 3 (Hesse) (G) (Philhar. O.; Wilhelm Furtwängler, c.).  
 L 22 May 50 EJS 432  
 THS 65116  
 LO 501
- \*293. Strauss. *Vier letzte Lieder*: September, A. V. 150, No. 2 (Hesse) (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 L 22 May 50 EJS 432  
 THS 65116  
 LO 501

\*294. Strauss. *Vier letzte Lieder*: Frühling, A. V. 150, No. 1 (Hesse) (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 L 22 May 50 EJS 432  
 THS 65116  
 LO 501

\*295. Strauss. *Vier letzte Lieder*: Im Abendrot, A. V. 150, No. 4 (Eichendorff) (G) (Philhar. O.; W. Furtwängler, c.).  
 L 22 May 50 EJS 432  
 THS 65116  
 LO 501

#### HMV

296. Bach. *Matthäus Passion*, B. W. V. 244: Erbarme dich, pt. 1 (Henrici) (G) (Philharmonia O.; Walter Susskind, c.).  
 2EA 14845-1, 2 L 25 Jun 50 DB 21237 HQM 1057  
 GR 2172  
 IC 147-01 492 M

297. Bach. *Matthäus Passion*, B. W. V. 244: Erbarme dich, pt. 2 (Henrici) (G) (Philharmonia O.; Walter Susskind, c.).  
 2EA 14846-1, 2 L 25 Jun 50 DB 21237 HQM 1057  
 GR 2172  
 IC 147-01 492 M

#### NON-COMMERCIAL

298. Wagner. *Die Götterdämmerung*: Act II, "Brünnhilde, die hehrste Frau" to end of act [starts m. 765] (G)  
 (Covent Garden O.; Karl Rankl, c.).  
 L 26 Jun 50

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm
Gunther	Paul Schöffler
Hagen	Ludwig Weber
Gufrune	Doris Doree

\*299. "On Singing Wagner" (E) BBC interview.  
 L 28 Jun 50

- \*300. Wagner. *Tristan und Isolde*: Act I [minus prelude] (G) (Covent Garden O.; Karl Rankl, c.).  
L 29 Jun 50 UORC 228

Tristan	Set Svanholm
Isolde	Kirsten Flagstad
Brangäne	Constance Shacklock
Kurvenal	Paul Schöffler
Sailor's voice	?

HMV

- \*301. C. P. E. Bach-Dørumsgaard. Busslied, H. 687 [W. 194/46] (Gellert) (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*302. C. P. E. Bach-Dørumsgaard. Die Güte Gottes, H. 687 [W. 194/34] (Gellert) (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*303. C. P. E. Bach-Dørumsgaard. Passionslied, H. 722 [W. 202/c/13] (Scriba) (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*304. C. P. E. Bach-Dørumsgaard. Preis sei dem Gotte, H. 733/41 [W. 196/41] (Ps. 148, versified Cramer) (G) (G. Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*305. J. S. Bach-Dørumsgaard. Dir, dir, Jehova, B. W. V. 452 (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*306. J. S. Bach-Dørumsgaard. Liebster herr Jesu, B. W. V. 484 (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*307. J. S. Bach-Dørumsgaard. O finstre Nacht, B. W. V. 492 (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*308. J. S. Bach-Dørumsgaard. Vergiss mein nicht, B. W. V. 505 (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*309. Böhm-Dørumsgaard. Geh' ein, mein Leib, in deine Kammer (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*310. Crüger-Dørumsgaard. Auf, auf mein Herz mit Freude (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070

- \*311. J. W. Franck-Dørumsgaard. Wie seh' ich dich, mein Jesu, bluten (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*312. Freylinghausen Gesangbuch-Dørumsgaard. Es ist vollbracht (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*313. Schemelli Gesangbuch-Dørumsgaard. Ich lass dich nicht (G) (Gerald Moore, p.).  
L 30 Jun 50 LHMV 1070
- \*314. J. S. Bach-Dørumsgaard. Komm, süsßer Tod, B. W. V. 478 (G) (Gerald Moore, p.).  
2EA 14856-1, 2 L 30 Jun 50 DB 21490 LHMV 1070
- \*315. Löhner-Dørumsgaard. O Ewigkeit! (G) (Gerald Moore, p.).  
2EA 14857-1, 2 L 30 Jun 50 DB 21490 Rococo 5385
- \*316. Carissimi-Dørumsgaard. Soccorrete mi ch'io moro (I) (Gerald Moore, p.).  
OEA 14860-1 L 30 Jun 50 DA 2008 Rococo 5385
- \*317. J. W. Franck-Dørumsgaard. Auf, auf zu Gottes Lob (G) (Gerald Moore, p.).  
OEA 14861-1, 2 [1A, 1B] L 30 Jun 50 DA 2008 LHMV 1070
- \*318. J. W. Franck-Dørumsgaard. Sei nur still (G) (Gerald Moore, p.).  
OEA 14861-1, 2 [1A, 1B] L 30 Jun 50 DA 2008 LHMV 1070  
Rococo 5385

NON-COMMERCIAL

319. Beethoven. *Fidelio*, Op. 72 (Sonnenlehtner & Treitschke) (G) (Vienna Philharmonic; Wilhelm Furtwängler, c.).  
S 22 Aug 50 BJR 112  
MRF 50  
IGI 328

Leonore	Kirsten Flagstad
Florestan	Julius Patzak
Don Pizarro	Paul Schöffler
Rocco	Josef Greindl
Marzelline	Elisabeth Schwarzkopf
Jaquino	Anton Dermota
Don Fernando	Hans Braun
First Prisoner	Hermann Gallos
Second Prisoner	Ljubomir Pantscheff

- \*320. Strauss. *Befreit*, Op. 39, No. 4 (Dehmelt) (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 8 Oct 50 Rococo 5380
- \*321. Strauss. *Allerseelen*, Op. 10, No. 8 (Gilm) (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 8 Oct 50 Rococo 5380
- \*322. Strauss. *Cäcile*, Op. 27, No. 2 (Hart) (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 8 Oct 50 Rococo 5380
- \*323. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (San Francisco Opera O.; Gaetano Merola, c.).  
SF 8 Oct 50 Rococo 5382
324. Beethoven. *Ah, Perfido*, Op. 65 (first part: Metastasio; second part: Anonymous) (I) (Los Angeles Philharmonic; Alfred Wallenstein, c.).  
LA 16 Nov 50 StARS 501116 MI-3
325. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Los Angeles Philharmonic; Alfred Wallenstein, c.).  
LA 16 Nov 50 NYPL F-XXVIII  
StARS 501116 MI-3
326. Wagner. *Tristan und Isolde*: Mild und leise (G) (Los Angeles Philharmonic; Alfred Wallenstein, c.).  
LA 16 Nov 50 StARS 501116 MI-3
327. Interview with Thomas Cassidy (E).  
LA 16 Nov 50 StARS 501116 SI
328. Wagner. *Die Walküre* (G) (Metropolitan Opera O.; Fritz Stiedry, c.).  
NY 3 Feb 51 LC VOA 0-2; ncp 2075-2088

Brünnhilde	Kirsten Flagstad
Siegmond	Gunther Treptow
Sieglinde	Astrid Varnay
Hunding	Ljubomir Vichogonov
Wotan	Ferdinand Frantz
Fricka	Blanche Thebom
Helmwige	Regina Resnik
Gerhilde	Theima Votipka
Ortlinde	Irene Jessner
Rossweisse	Lucielle Browning
Grimgerde	Martha Lipton
Waltraute	Jeanne Palmer
Siegrune	Hertha Glaz
Schwertleite	Jean Madiera



329. Beethoven. *Fidelio*, Op. 72 (Sonnenleithner & Treitschke) (G) (Metropolitan Opera O.; Bruno Walter, c.).  
 NY 10 Mar 51  
 StARS 510310 MI-2  
 LC VOA 0-5; ncp 2106-2115  
 BWS 804

Leonore	Kirsten Flagstad
Florestan	Set Svanholm
Don Pizarro	Paul Schöffler
Marzelline	Nadine Conner
Rocco	Dezso Ernster
Jaquino	Peter Klein
Don Fernando	Jerome Hines
First Prisoner	Brian Sullivan
Second Prisoner	George Cehanovsky

\*330. Beethoven. *Fidelio*, Op. 72: Act I excerpts (Sonnenleithner & Treitschke) (G & E) (Covent Garden O.; Karl Rankl, c.).  
 L 21 May 51  
 EJS 390

Leonore	Kirsten Flagstad
Rocco	Howell Glynn
Marzelline	Elisabeth Schwarzkopf
Jaquino	Dennis Stevenson

HMV

\*331. Wagner. *Siegfried*: Heil dir, Sonne (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15694-1, 2 L 12-13 Jun 51

WHMV 1024  
 LHMV 1024  
 60082

BLP 1035  
 HQM 1138  
 IC 047-01 149 ML  
 E 60545

Siegfried	Set Svanholm
Brünnhilde	Kirsten Flagstad

\*332. Wagner. *Siegfried*: Heil euch, Götter! (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15695-1, 2, 3 L 12-13 Jun 51

WHMV 1024  
 LHMV 1024  
 60082

BLP 1035  
 HQM 1138  
 IC 047-01 149 ML  
 E 60545

Siegfried  
 Brünnhilde

Set Svanholm  
 Kirsten Flagstad

\*333. Wagner. *Siegfried*: Du selbst bin ich (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15696-1, 2 L 12-13 Jun 51

WHMV 1024  
 LHMV 1024  
 60082

BLP 1035  
 HQM 1138  
 IC 047-01 149 ML  
 E 60545

Siegfried  
 Brünnhilde

Set Svanholm  
 Kirsten Flagstad

\*334. Wagner. *Siegfried*: Dort seh' ich Grane (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15697-1, 2 L 12-13 Jun 51

WHMV 1024  
 LHMV 1024  
 60082

BLP 1035  
 HQM 1138  
 IC 047-01 149 ML  
 E 60545

Siegfried  
 Brünnhilde

Set Svanholm  
 Kirsten Flagstad

\*335. Wagner. *Siegfried*: Ewig war ich (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15700-1, 2 L 12-13 Jun 51

WHMV 1024  
 LHMV 1024  
 60082

BLP 1035  
 HQM 1138  
 IC 047-01 149 ML  
 E 60545

Siegfried  
 Brünnhilde

Set Svanholm  
 Kirsten Flagstad

\*336. Wagner. *Siegfried*: Ob jetzt Ich dein (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15702-1, 2 L 12-13 Jun 51 WHMV 1024 BLP 1035  
 LHMV 1024 HQM 1138  
 60082 IC 047-01 149 ML  
 E 60545

Siegfried Set Svanholm  
 Brünnhilde Kirsten Flagstad

\*337. Wagner. *Siegfried*: Der Jungfrau neigten scheu (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15698-1, 2 [2B] L 14 Jun 51 WHMV 1024 BLP 1035  
 LHMV 1024 HQM 1138  
 60082 IC 047-01 149 ML  
 E 60545

Siegfried Set Svanholm  
 Brünnhilde Kirsten Flagstad

\*338. Wagner. *Siegfried*: Dich lieb' Ich (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15699-1, 2, 3 L 14 Jun 51 WHMV 1024 BLP 1035  
 LHMV 1024 HQM 1138  
 60082 IC 047-01 149 ML  
 E 60545  
 IC 181-30 669/78

Siegfried Set Svanholm  
 Brünnhilde Kirsten Flagstad

339. Wagner. *Die Götterdämmerung*: Zu neuen Taten (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15701-1, 2 L 14 Jun 51

Brünnhilde Kirsten Flagstad  
 Siegfried Set Svanholm

340. Wagner. *Die Götterdämmerung*: Gedenk' der beschludeten Frau (G) (Philharmonia O.; Georges Sebastian, c.).  
 2EA 15715-1, 2 L 14 Jun 51

Brünnhilde Kirsten Flagstad  
 Siegfried Set Svanholm

341. Wagner. *Die Götterdämmerung*: O wäre Brünnhilde (G) (Philharmonia O.; Georges Sebastian, c.).  
2EA 15716-1, 2 L 14 Jun 51

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm

NON-COMMERCIAL

- \*342. Wagner. *Parsifal*: Acts I & II, not complete (G) (Covent Garden O.; Karl Rankl, c.).  
L 22 Jun 51 EJS 257 (act II)

Parsifal	Franz Lechleitner
Kundry	Kirsten Flagstad
Amfortas	Sigurd Björling
Gurnemanz	Ludwig Weber
Titurel	Michael Langdon
Klingsor	Otakar Kraus

HMV

343. Wagner. *Die Götterdämmerung*: Zu neuen Taten (G) (Philharmonia O.; Herman Weigert, c.).  
2EA 15701-3, 4 L 29 Jun 51

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm

344. Wagner. *Die Götterdämmerung*: Gedenk! der beschludeten Frau (G) (Philharmonia O.; Herman Weigert, c.).  
2EA 15715-3, 4 L 29 Jun 51

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm

345. Wagner. *Die Götterdämmerung*: Helle Wehr (G) (Philharmonia O.; Herman Weigert, c.).  
2EA 15750-1 L 29 Jun 51

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm

NON-COMMERCIAL

346. Grieg. Ved Rundarne, Op. 33, No. 9 (Vinje) (N) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
O 5 Sep 51
347. Grieg. Den Særde, Op. 33, No. 3 (Vinje) (N) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
O 5 Sep 51
348. Grieg. Fyremål, Op. 33, No. 12 (Vinje) (N) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
O 5 Sep 51
349. Wagner. *Tristan und Isolde*: Mild und leise (G) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
O 5 Sep 51
350. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
O 5 Sep 51
- \*351. Purcell. *Dido and Æneas*, Z. 626 (Tate) (E) (Mermaid Orchestra; Geraint Jones, c.).  
L 1 Oct 51  
EJS 546  
EJS 183 (excerpt)

Dido	Kirsten Flagstad
Æneas	Thomas Hemsley
Belinda	Maggie Teyte
Sorceress	Edith Coates
First Witch	Arda Mandikian
Second Witch	Ilsa Stejnora
First Lady	Ellidh McNab
Second Lady	Ann Dowdall
Spirit	Murray Dickie
Sailor	Powell Lloyd
Concertmaster	Reginald Morley
Violoncello continuo	Ambrose Gauntlett

HMV

352. Purcell. *Dido and Æneas*, Z. 626 (Tate) (E) (Mermaid Singers and Orchestra; Geraint Jones, c.).  
 L 15, 16 Oct, WHMV 1007 ALP 1026  
 30 Nov, LHMV 1007 E 90 031  
 1, 2 Dec 51; EHA 16 SH 117  
 15, 27, 28 Mar 52 LM 2019  
 60346

Dido	Kirsten Flagstad
Æneas	Thomas Hemsley
Belinda	Elisabeth Schwarzkopf
First Lady	Eilidh McNab
Second Lady	Elisabeth Schwarzkopf
Sorceress	Arda Mandikian
First Witch	Shella Rex
Second Witch	Anna Pollak
Attendant Spirit	Elisabeth Schwarzkopf
Sailor	David Lloyd

NON-COMMERCIAL

- \*353. Flagstad talking to children about her youth (N).  
 NRK 3109/4 0 10 Dec 51
- \*354. Winge. *Lilleguts vuggevis* (N) (Kirsten Flagstad, p.).  
 NRK 3109/4 0 10 Dec 51
355. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 0 16 Dec 51 Acanta BB 23.189
356. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 0 16 Dec 51 Acanta BB 23.189
357. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 0 16 Dec 51 Acanta BB 23.189

358. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
O 16 Dec 51 Acanta BB 23.189
359. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
O 16 Dec 51 Acanta BB 23.189
360. Wagner. *Tristan und Isolde*: Mild und leise (G) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
O 16 Dec 51
361. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
O 16 Dec 51

RCA VICTOR

- \*362. Schumann. *Frauenliebe und Leben*, Op. 42: Seit ich ihn gesehen (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0460-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*363. Schumann. *Frauenliebe und Leben*, Op. 42: Er, der Herrlichste von allen (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0460-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*364. Schumann. *Frauenliebe und Leben*, Op. 42: Ich kann's nicht fassen (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0461-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*365. Schumann. *Frauenliebe und Leben*, Op. 42: Du Ring an meinem Finger (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0461-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*366. Schumann. *Frauenliebe und Leben*, Op. 42: Helft mir, ihr Schwestern (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0462-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*367. Schumann. *Frauenliebe und Leben*, Op. 42: Süsßer Freund (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0462-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*368. Schumann. *Frauenliebe und Leben*, Op. 42: An meinem Herzen (Chamisso) (G) (Edwin McArthur, p.).  
E2-RC-0463-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738



- \*369. Schumann. *Frauenliebe und Leben*, Op. 42: Nun hast du mir den ersten Schmerz getan (Chamisso) (G) (E. McArthur, p.).  
E2-RC-0463-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*370. Schubert. Ganymed, D. 544 (Goethe) (G) (Edwin McArthur, p.).  
E2-RC-0464-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*371. Schubert. An die Musik, D. 547 (Schobert) (G) (Edwin McArthur, p.).  
E2-RC-0465-1, 1A NY 17 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*372. Schubert. *Die Winterreise*, D. 911: Die Post (Müller) (G) (Edwin McArthur, p.).  
E2-RC-0466-1, 1A NY 17 Mar 52 LM 1870 ALP 1309
- \*373. Schubert. *Die Winterreise*, D. 911: Der Wegweiser (Müller) (G) (Edwin McArthur, p.).  
E2-RC-0467-1, 1A NY 17 Mar 52 LM 1870 ALP 1309
- \*374. Schubert. Die Liebe hat gelogen, D. 751 (Platen) (G) (Edwin McArthur, p.).  
E2-RC-0476-1, 1A NY 17 Mar 52 LM 1870 ALP 1309
- \*375. Schubert. Die junge Nonne, D. 828 (Craigher) (G) (Edwin McArthur, p.).  
E2-RC-0477-1, 1A NY 17 Mar 52 LM 1870 ALP 1309
- \*376. Charles. When I Have Sung My Songs (Charles) (E) (Edwin McArthur, p.).  
E2-RC-0468-1, 1A NY 18 Mar 52 WDM 1738 ALP 1191  
LM 1738
- \*377. Speaks. Morning (Stanton) (E) (Edwin McArthur, p.).  
E2-RC-0469-1, 1A NY 18 Mar 52 WDM 1738 ALP 1191  
LM 1738
378. Kramer. Now Like a Lantern, Op. 44, No. 5 (Raphael) (E) (Edwin McArthur, p.).  
E2-RC-0470-1, 1A NY 18 Mar 52 LM 2825
379. Carpenter. *Gitanjali*: When I Bring to You Colored Toys (Tagore) (E) (Edwin McArthur, p.).  
E2-RC-0471-1, 1A NY 18 Mar 52 LM 2825
380. Carpenter. *Gitanjali*: The Sleep That Flits on Baby's Eyes (Tagore) (E) (Edwin McArthur, p.).  
E2-RC-0472-1, 1A NY 18 Mar 52 LM 2825

- \*381. Rogers. At Parting (Peterson) (E) (Edwin McArthur, p.).  
 E2-RC-0473-1, 1A NY 18 Mar 52 WDM 1738 ALP 1191  
 LM 1738
- \*382. McArthur. We Have Turned Again Home (Towne) (E) (Edwin McArthur, p.).  
 E2-RC-0474-1, 1A NY 18 Mar 52 WDM 1738 ALP 1191  
 LM 1738
- \*383. Tyson. Sea Moods (Benham) (E) (Edwin McArthur, p.).  
 E2-RC-0475-1, 1A NY 18 Mar 52 LM 1870 ALP 1309

NON-COMMERCIAL

384. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (New York Philharmonic; Bruno Walter, c.).  
 NY 23 Mar 52 EJS 167  
 IGI 328
385. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (Bruno Walter, p.).  
 NY 23 Mar 52 DIS 3700  
 IGI 328  
 BWS 707
386. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Bruno Walter, p.).  
 NY 23 Mar 52 DIS 3700  
 IGI 328  
 BWS 707
387. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Bruno Walter, p.).  
 NY 23 Mar 52 DIS 3700  
 IGI 328  
 BWS 707
388. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Bruno Walter, p.).  
 NY 23 Mar 52 DIS 3700  
 IGI 328  
 BWS 707
389. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Bruno Walter, p.).  
 NY 23 Mar 52 DIS 3700  
 IGI 328  
 BWS 707

390. Gluck. *Alceste* [Paris Version] (Le Blanc du Roulet, trans. Gutman) (E) (Metropolitan Opera O.; Alberto Erede, c.).  
NY 29 Mar 52

Alceste	Kirsten Flagstad
Admetus	Brian Sullivan
High Priest	Francesco Valentino
Apollo	Alois Pernerstorfer
Herald	Norman Scott
Evander	Emery Darcy
Woman	Ann Bollinger
Leaders of the People	Lucine Amara
	Margaret Roggero
	Thomas Hayward
	Ljubomir Vichigonov

RCA VICTOR

- |       |   |              |                              |
|-------|---|--------------|------------------------------|
| *391. | Brahms. <i>Magelone</i> : Sind es Schmerzen, sind es Freuden, Op. 33, No. 3 (Tieck) (G) (Edwin McArthur, p.). |              |                              |
|       | E2-RC-0762-1, 1A  | NY 10 Apr 52 | LM 1870 ALP 1309             |
| *392. | Brahms. <i>Magelone</i> : Muss es eine Trennung geben, Op. 33, No. 12 (Tieck) (G) (Edwin McArthur, p.).       |              |                              |
|       | E2-RC-0763-1, 1A  | NY 10 Apr 52 | LM 2825                      |
| *393. | Brahms. <i>Magelone</i> : Wie froh und frisch, Op. 33, No. 14 (Tieck) (G) (Edwin McArthur, p.).               |              |                              |
|       | E2-RC-0764-1, 1A  | NY 10 Apr 52 | LM 2825                      |
| *394. | Brahms. Von ewiger Liebe, Op. 43, No. 1 (Wenzig) (G) (Edwin McArthur, p.).                                    |              |                              |
|       | E2-RC-0765-1, 1A  | NY 10 Apr 52 | WDM 1738 ALP 1191<br>LM 1738 |
| *395. | Brahms. O wüsst' ich doch den Weg zurück, Op. 63, No. 8 (Groth) (G) (Edwin McArthur, p.).                     |              |                              |
|       | E2-RC-0766-1, 1A  | NY 10 Apr 52 | WDM 1738 ALP 1191<br>LM 1738 |
| *396. | Brahms. Liebestreu, Op. 3, No. 1 (Reinick) (G) (Edwin McArthur, p.).  |              |                              |
|       | E2-RC-0767-1, 1A  | NY 10 Apr 52 | LM 1870 ALP 1309             |
| *397. | Brahms. Meine Liebe ist grün, Op. 63, No. 5 (F. Schumann) (G) (Edwin McArthur, p.).                           |              |                              |
|       | E2-RC-0767-1, 1A  | NY 10 Apr 52 | LM 1870 ALP 1309             |

398. Strauss. Mein Herz ist stumm, Op. 19, No. 6 (Schack) (G) (Edwin McArthur, p.).  
E2-RC-0768-1, 1A NY 10 Apr 52 LM 2825
- \*399. Strauss. Wiegenlied, Op. 41, No. 1 (Dehmel) (G) (Edwin McArthur, p.).  
E2-RC-0769-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*400. Strauss. Ruhe, meine Seele!, Op. 27, No. 1 (Henckel) (G) (Edwin McArthur, p.).  
E2-RC-0770-1, 1A NY 10 Apr 52 WDM 1738 ALP 1191  
LM 1738
- \*401. Strauss. Ach, Lieb, Ich muss nun scheiden, Op. 21, No. 3 (Dahn) (G) (Edwin McArthur, p.).  
E2-RC-0771-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*402. Strauss. Du meines Herzens Krönelein, Op. 21, No. 2 (Dahn) (G) (Edwin McArthur, p.).  
E2-RC-0771-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*403. Strauss. Allerseelen, Op. 10, No. 8 (Gilm) (G) (Edwin McArthur, p.).  
E2-RC-0772-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*404. Strauss. Zueignung, Op. 10, No. 1 (Gilm) (G) (Edwin McArthur, p.).  
E2-RC-0772-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*405. Strauss. Ich liebe dich, Op. 37, No. 2 (Lilliencron) (G) (Edwin McArthur, p.).  
E2-RC-0773-1, 1A NY 10 Apr 52 WDM 1738 ALP 1191  
LM 1738
- \*406. Taylor. A Song for Lovers, Op. 13, No. 2 (Stephens, from *Songs from the Clay*) (E) (Edwin McArthur, p.).  
E2-RC-0774-1, 1A NY 10 Apr 52 LM 1870 ALP 1309
- \*407. McArthur. Night (Towne) (E) (Edwin McArthur, p.).  
E2-RC-0775-1, 1A NY 10 Apr 52 LM 1870 ALP 1309

HMV

408. Schubert. Die Allmacht, D. 852 (Pyrker) (G) (Gerald Moore, p.).  
2EA 16513-2A L 28 Apr 52 DB 21596
- \*409. Schubert. Der Tod und das Mädchen, D. 531 (Claudius) (G) (Gerald Moore, p.).  
OEA 16514-4A L 28 Apr 52

410. Schubert. Du bist die Ruh', D. 776 (Rückert) (G) (Gerald Moore, p.).  
 2EA 16515-2A L 28 Apr 52 DB 21596

NON-COMMERCIAL

411. Desert Island Discs (BBC interview) (E).  
 L 29 Apr 52

HMV

- \*412. Schubert. Wanderers Nachtlied, D. 768 (Goethe) (G) (Gerald Moore, p.).  
 2EA 16676-4A, 4B L 1 May 52
- \*413. Schubert. Frühlingsglaube, D. 686 (Uhland) (G) (Gerald Moore, p.).  
 2EA 16677-2A, 2B L 1 May 52 DB 21554 60044
- \*414. Schubert. Im Abendrot, D. 799 (Lappe) (G) (Gerald Moore, p.).  
 2EA 16678-1A, 1B L 1 May 52 DB 21554

NON-COMMERCIAL

- \*415. Wagner. *Die Götterdämmerung*: Act III (G) (RAI Roma O.; Wilhelm Furtwängler, c.).  
 R 31 May 52 EJS 318

Brünnhilde	Kirsten Flagstad
Siegfried	Ludwig Suthaus
Gutrune	Hilde Konetzni
Gunther	Josef Hermann
Hagen	Josef Greindl
Woglinde	Julia Moor
Wellgunde	Elisabeth Lindermeier
Flosshilde	Ruth Michaelis

HMV

\*416. Wagner. *Tristan und Isolde* (G) (Philharmonia O.; Wilhelm Furtwängler, c.).

L 10-22 Jun 52

complete: LM 6700  
35706-35710 (E 3588)

Tristan	Ludwig Suthaus
Isolde	Kirsten Flagstad
Brangäne	Blanche Thebom
King Mark	Josef Greindl
Kurvenal	Dietrich Fischer-Dieskau
Sailor's voice	Rudolf Schock
Shepherd	Rudolf Schock
Melot	Edgar Evans
Steersman	Rhoderick Davies

ALP 1030-1035  
HQM/HQS 1001-1005  
WALP 1030-1035  
E 90032-90037  
E 91170-91174  
WALP 574-578  
SME 91170-91174  
VALP 521-526  
FALP 221-226  
FALP 30331-30335  
XLP 5038-5042  
AB 9148-9152  
AA 9301-9305  
AB 9435-9439

excerpts: LM 1829  
60145  
LHMV 1072  
LM 1909

E/SME 80712-80713  
WCLP 746-747  
OVC 2015C  
HQM 1235  
80990  
WCLP 967  
7EB 6018  
7EBW 6018  
E 40202  
IC 147-01 491 M  
XLP 5012  
AB 9408-9411  
AB 8032

\*417. Wagner. *Die Götterdämmerung*: Starke Scheite [Immolation Scene] (G) (Philharmonia O.; Wilhelm Furtwängler, c.).  
 L 23 Jun 52 LHMV 1072 60003 ALP 1016 HQM 1057 GR 2172 IC 047-01 149 ML WALP 1016 E 90026 WCLP 953 QALP 10079 FALP 194 FALP 30295 XCP 5012 AB 8032 AB 9408-9411 E 80954 WF 60032

NON-COMMERCIAL

418. Strauss. *Elektra*, Op. 58: "Orest! Orest! Orest! Es rührt sich niemand" to "Dann sterb ich seliger als ich gelebt. Orest! Orest! Orest!" (Hoffmansthal) (G) (RIAS O.; Georges Sebastian, c.).  
 Be 5 Nov 52 ANNA 1016 LO 513 Rococo 5382 LR 120

419. Wagner. *Tristan und Isolde*: Act I, mm. 569-828 ["Erfuhrest du meine Schmach" to "Tod uns beiden"] (G) (RIAS O.; Georges Sebastian, c.).  
 Be 5 Nov 52 ANNA 1016 LO 513 LR 120

420. Wagner. *Tristan und Isolde*: Act III, mm. 1286-end of opera [starts at "Tristan!"] (G) (RIAS O.; G. Sebastian, c.).  
 Be 5 Nov 52 ANNA 1016 LO 513

\*421. Wagner. *Die Götterdämmerung*: Starke Scheite [Immolation Scene] (G) (RIAS O.; Georges Sebastian, c.).  
 Be 5 Nov 52 ANNA 1016 LO 513

HMV

\*422. Handel. *Messiah*: I Know That My Redeemer Liveth, pt. I (Jennens) (E) (Philharmonia O.; Anatole Fistoulari, c.).  
 2EA 17364-1A L 3 Dec 52

- \*423. Handel. *Messiah*: I Know That My Redeemer Liveth, pt. 2 (Jennens) (E) (Philharmonia O.; Anatole Fistoulari, c.).  
2EA 17365-2A L 3 Dec 52
- \*424. Grieg. Et Håb, Op. 26, No. 1 (Paulsen) (N?) (Gerald Moore, p.).  
2EA 17666-6A, 6B ? ?
- \*425. Grieg. Jeg gløder mit digt til våren, Op. 21, No. 3 (Paulsen) (N?) (Gerald Moore, p.).  
2EA 17666-6A, 6B ? ?
426. Dørumsgaard. Blaa kveld, Op. 16, No. 3 (Vaa) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
427. Dørumsgaard. Gudrid stod ved stoveglas, Op. 11, No. 2 (Vaage) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
428. Dørumsgaard. Konn og guld, Op. 16, No. 1 (Vaa) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
429. Dørumsgaard. Kvelding, Op. 1, No. 1 (Garborg) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
430. Dørumsgaard. Nat, Op. 4, No. 1 (Vaage) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
431. Dørumsgaard. Regn, Op. 6, No. 2 (Obstfelder) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
432. Dørumsgaard. Salme, Op. 5, No. 2 (Obstfelder) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
433. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Var inte rädd för mörkret (Blomberg) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
434. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Nu är det natt över jorden (Blomberg) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
435. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Göm mig, blinda mörker (Blomberg) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140
436. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Var stilla, hjärta (Blomberg) (N) (Gerald Moore, p.).  
L 13, 18, 19 Dec 52 35573 ALP 1140



437.	Dørumsgaard.	Baansull, Op. 11, No. 1 (Sveen) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
438.	Dørumsgaard.	Et Barn, Op. 7, No. 1 (Øverland) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
439.	Dørumsgaard.	Det er fjord imillom fredar, Op. 8, No. 3 (Holm) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
440.	Dørumsgaard.	Hjuring-lokk, Op. 8, No. 5 (Holm) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
441.	Dørumsgaard.	En Hustavle, Op. 5, No. 1 (Øverland) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
442.	Dørumsgaard.	Kvitveis i sudröna, Op. 12, No. 1 (Holm) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
443.	Dørumsgaard.	Snölyse, Op. 12, No. 5 (Holm) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
444.	Dørumsgaard.	Sövnén, Op. 6, No. 1 (Øverland) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
445.	Dørumsgaard.	Spinnvettir, Op. 10, No. 1 (Holm) (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
446.	Dørumsgaard.	To norske folkviser, Op. 2: Alle mann hadde fota (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140
447.	Dørumsgaard.	To norske folkviser, Op. 2: Jeg lagde mig saa slidig (N) (Gerald Moore, p.).		
		L 13, 18, 19 Dec 52	35573	ALP 1140

NON-COMMERCIAL

448.	Wagner.	<i>Tristan und Isolde</i> : Mild und leise (G) (Royal Philharmonic; Thomas Beecham, c.).		
		L 21 Dec 52	NYPL Barbara Stone EJS 399	
449.	Wagner.	<i>Wesendonck Lieder</i> : Der Engel (Wesendonck) (G) (Royal Philharmonic; Thomas Beecham, c.).		
		L 21 Dec 52	NYPL Barbara Stone Rococo 5382	

450. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Royal Philharmonic; Thomas Beecham, c.).  
L 21 Dec 52 NYPL Barbara Stone  
Rococo 5382
451. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Royal Philharmonic; Thomas Beecham, c.).  
L 21 Dec 52 NYPL Barbara Stone  
Rococo 5382
452. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Royal Philharmonic; Thomas Beecham, c.).  
L 21 Dec 52 NYPL Barbara Stone  
Rococo 5382
453. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Royal Philharmonic; Thomas Beecham, c.).  
L 21 Dec 52 NYPL Barbara Stone  
Rococo 5382
- \*454. Purcell. *Dido and Æneas*, Z. 626 (Tate) (N) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3177-3179 O 14 Mar 53 NYPL F-1, a/b/c  
ANNA 1025 (excerpt)

Dido	Kirsten Flagstad
Æneas	Bjarne Buntz
Belinda	Karl Frisell
Sorceress	Anne Brown
First Lady	Unni Bugge-Hanssen
Second Lady	?
First Witch	Lillian Aabye
Second Witch	Randi Brandt Gundersen
Sailor	Henry Gulliksen
Spirit	Ruth Linge

- \*455. Purcell. *Dido and Æneas*, Z. 626 (Tate) (E) (Mermaid O. [?]; Gerald Jones, c. [?]).  
L 1 Jun 53 [?] NYPL F-XXXIII, a/b

Dido	Kirsten Flagstad
Rest of cast?	

456. Grieg. *Fra Monte Pincio*, Op. 39, No. 1 (Bjørnson) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII
457. Grieg. *Ragna*, Op. 44, No. 5 (Brachman) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII

458. Grieg. Lys Natt, Op. 70, No. 3 (Benzon) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII
459. Grieg. Jeg giver mit digt til våren, Op. 21, No. 3 (Bjørnson) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII
460. Grieg. Jeg reiste en deilig sommerkveld, Op. 26, No. 2 (Paulsen) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII
461. Grieg. Der gynger en båt på bølge, Op. 69, No. 1 (Benzon) (N) (Ernest Lush, p.).  
L 2 Jun 53 NYPL F-XXXII
462. Grieg. Fra Monte Pincio, Op. 39, No. 1 (Bjørnson) (N) (Filharmonisk Selskaps O, Oslo; Odde Grüner-Hegge, c.).  
Bg 12 Jun 53
463. Grieg. Lys Natt, Op. 70, No. 3 (Benzon) (N) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
Bg 12 Jun 53
464. Grieg. En Drøm, Op. 48, No. 6 (Bodenstedt) (N) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
Bg 12 Jun 53
465. Wagner. *Tristan und Isolde*: Mild und leise (G) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
Bg 13 Jun 53
466. Wagner. *Die Götterdämmerung*: Starke Schelte (G) (Filharmonisk Selskaps O., Oslo; Odde Grüner-Hegge, c.).  
Bg 13 Jun 53
- \*467. Purcell. *Dido and Aeneas*, Z. 626: Thy Hand, Belinda; When I Am Laid in Earth (Tate) (E) (Mermaid O.; G. Jones, c.).  
L 5 Jul 53 LR 120
468. Kielland. Mot Blåsnø Høgdø (N) (Filharmonisk Selskaps O., Oslo; Hugo Kramm, c.).  
NRK 50652/1 Bg 27 Sep 53 NYPL Barbara Stone  
StARS 531015 MI
469. Dørumsgaard. *Sanger under stjernene*, Op. 17: Var inte rädd för mörkret (Blomberg) (N) (Filh. Sels. O.; H. Kramm, c.).  
NRK 50295/2 Bg 27 Sep 53 StARS 531015 MI  
Rococo 5385
470. Dørumsgaard. *Sanger under stjernene*, Op. 17: Nu är det natt över Jorden (Blomberg) (N) (Fil. Sels. O.; H. Kramm, c.).  
NRK 50295/2 Bg 27 Sep 53 StARS 531015 MI  
Rococo 5385

471. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Göm mig, blinda mörker (Blomberg) (N) (Filh. Sel. O.; H. Kramm, c.).  
NRK 50295/2 Bg 27 Sep 53 StARS 531015 MI  
Rococo 5385
472. Dørumsgaard. *Sanger under stjernerne*, Op. 17: Var stilla, hjärta (Blomberg) (N) (Filharmonisk Sel. O.; H. Kramm, c.).  
NRK 50295/2 Bg 27 Sep 53 StARS 531015 MI  
Rococo 5385
473. Kvandal. Solokantate (N) (Filharmonisk Selskaps O., Oslo; Hugo Kramm, c.).  
NRK 50455/1 Bg 27 Sep 53 NYPL Barbara Stone  
StARS 531015 MI  
Orpheum 8404  
Harvest 1005  
EJS 199
474. Brahms. Von ewiger Liebe, Op. 43, No. 1 (Wenzlg) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
475. Brahms. O wüsst' ich doch den Weg zurück, Op. 63, No. 8 (Groth) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
476. Brahms. *Magelone*: Sind es Schmerzen, sind es Freuden, Op. 33, No. 3 (Tieck) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
477. Brahms. *Magelone*: Muss es eine Trennung geben, Op. 33, No. 12 (Tieck) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
478. Brahms. *Magelone*: Wie froh und frisch, Op. 33, No. 14 (Tieck) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
479. Sindling. Leit etter livet og liv det, Op. 55, No. 5 (Eskeland) (N) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
480. Sindling. *Strengjeleik*, Op. 40: Eg vil deg 'kje elsker (Egnund) (N) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
481. Alnæs. Februarmorgen ved golfen, Op. 28, No. 3 (Vogt & Wildenweg) (N) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
482. Wolf. Zur Ruh', zur Ruh' (Kerner) (G) (Hans WIII Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX

483. Wolf. Über Nacht (Sturm) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
484. Wolf. *Italienisches Liederbuch*: Heb' auf dein blondes Haupt (Heyse) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
485. Wolf. Morgenstimmung (Reinick) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
486. Strauss. Mein Herz ist stumm, Op. 19, No. 6 (Schack) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
487. Strauss. Sie wissen's nicht, Op. 49, No. 5 (Panizza) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
488. Strauss. Ich trage meine Minne, Op. 32, No. 1 (Henckell) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
489. Strauss. Heimliche Aufforderung, Op. 27, No. 3 (Mackay) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
490. Strauss. Wiegenlied, Op. 41, No. 1 (Dehmel) (G) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
491. Grieg. Jeg elsker dig, Op. 5, No. 3 (Andersen) (N) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
492. Grieg. En Drøm, Op. 48, No. 6 (Bodenstedt) (N) (Hans Willi Hausleim, p.).  
P 2 Oct 53 NYPL F-XXIX
493. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53
494. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53
495. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53
496. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53

497. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53
498. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod] (G) (BBC Symphony; Malcolm Sargent, c.).  
L 14 Oct 53
499. Personen og Personligheten [Flagstad in a program about her career] (N).  
NRK 3113/2 0 3 Dec 53 STARS 531212 SI
500. Grieg. *Fyremål*, Op. 33, No. 12 (Vinje) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
501. Grieg. *Guten*, Op. 33, No. 1 (Vinje) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
502. Grieg. *Eros*, Op. 70, No. 1 (Benzon) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
503. Grieg. *Lys Natt*, Op. 70, No. 3 (Benzon) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
504. Grieg. *Tak for tit råd*, Op. 21, No. 4 (Bjørnson) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
505. Grieg. *En Drøm*, Op. 48, No. 6 (Bodenstedt) (N) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 50272/1 0 12 Dec 53 NYPL F-IV
506. Wagner. *Tristan und Isolde*: Mild und leise [Liebestod] (G) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 51072/2 0 12 Dec 53 NYPL F-IV  
Orpheum 8404
507. Wagner. *Die Götterdämmerung*: Starke Schelte (G) (Filharmonisk Selskaps O., Oslo; Olav Kjølland, c.).  
NRK 51073 0 12 Dec 53 NYPL F-IV  
Orpheum 8404
508. Brahms. *Magelone*: Sind es Schmerzen, sind es Freuden, Op. 33, No. 3 (Tieck) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
STARS 540900 M2

509. Brahms. *Magelone*: Ruhe, Süßliebchen, im Schatten, Op. 33, No. 9 (Tieck) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
510. Brahms. *Magelone*: Muss es eine Trennung geben, Op. 33, No. 12 (Tieck) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
511. Brahms. *Magelone*: Wie froh und frisch, Op. 33, No. 14 (Tieck) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
512. Brahms. Dein blaues Auge, Op. 59, No. 8 (Groth) (G) (Waldemar Alme, p.)  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
513. Brahms. Therese, Op. 86, No. 1 (Keller) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
514. Brahms. An die Nachtigall, Op. 46, No. 4 (Höfity) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
515. Brahms. Wie bist du, meine Königin, Op. 32, No. 9 (Daumer) (G) (Waldemar Alme, p.).  
NRK 3601 & 52316/1 0 7 May 54 NYPL F-XVII  
StARS 540900 M2
516. Strauss. Geduld, Op. 10, No. 5 (Gilm) (G) (Waldemar Alme, p.).  
NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
StARS 540900 M4  
UORC 243
517. Strauss. *Vier letzte Lieder*: September, A. V. 150, No. 2 (Hesse) (G) (Waldemar Alme, p.).  
NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
StARS 540900 M4  
EJS 197

518. Strauss. *Vier letzte Lieder*: Im Abendrot, A. V. 150, No. 4 (Eichendorff) (G) (Waldemar Alme, p.).  
 NRK 3602 & 52369/1 0 7 May 54 NYPL F-X Acanta BB 23.189  
 StARS 540900 M4  
 UORC 243
519. Strauss. *Waldseligkeit*, Op. 49, No. 1 (Dehmel) (G) (Waldemar Alme, p.).  
 NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
 StARS 540900 M4  
 EJS 197
520. Strauss. *Sie wissen's nicht*, Op. 49, No. 5 (Panizza) (G) (Waldemar Alme, p.).  
 NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
 StARS 540900 M4  
 EJS 197
521. Strauss. *Nachtgang*, Op. 29, No. 3 (Bierbaum) (G) (Waldemar Alme, p.).  
 NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
 StARS 540900 M4  
 EJS 197
522. Strauss. *Wiegenlied*, Op. 41, No. 4 (Dehmel) (G) (Waldemar Alme, p.).  
 NRK 3602 & 52369/1 0 7 May 54 NYPL F-X  
 StARS 540900 M4  
 EJS 197
523. Schumann. *Aus den östlichen Rosen*, Op. 25, No. 25 (Rückert) (G) (Waldemar Alme, p.).  
 NRK 3603 0 10 May 54 NYPL F-XIII  
 StARS 560000 M4  
 UORC 243
524. Schumann. *Zum Schluss*, Op. 25, No. 26 (Rückert) (G) (Waldemar Alme, p.).  
 NRK 3603 0 10 May 54 NYPL F-XIII  
 StARS 560000 M4  
 UORC 243
525. Schumann. *Jasminenstrauch*, Op. 27, No. 4 (Rückert) (G) (Waldemar Alme, p.).  
 NRK 3603 0 10 May 54 NYPL F-XIII  
 StARS 560000 M4  
 UORC 243



526.	Schumann.	Der arme Peter I, Op. 53, No. 3 (Heine) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
527.	Schumann.	Der arme Peter II, Op. 53, No. 3 (Heine) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
528.	Schumann.	Der arme Peter III, Op. 53, No. 3 (Heine) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
529.	Schumann.	Meine Rose, Op. 90, No. 2 (Lenau) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
530.	Schumann.	Der Himmel hat eine Träne geweint (Rückert) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
531.	Schumann.	Liebeslied, Op. 51, No. 5 (Goethe) (G) (Waldemar Alme, p.).	
	NRK 3603	0 10 May 54	NYPL F-XIII StARS 560000 M4 UORC 243
532.	Wolf.	Zur Ruh', zur Ruh' (Korner) (G) (Waldemar Alme, p.).	
	NRK 3604	0 10 May 54	NYPL F-XIV StARS 540900 M3 EJS 197
533.	Wolf.	Gebet (Mörike) (G) (Waldemar Alme, p.).	
	NRK 3604	0 10 May 54	NYPL F-XIV StARS 540900 M3 EJS 197

534. Wolf. Der Freund (Eichendorff) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
535. Wolf. Lebe Wohl (Mörke) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
536. Wolf. Gesang Weylas (Mörke) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
537. Wolf. Über Nacht (Sturm) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
538. Wolf. Anakreons Grab (Goethe) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
539. Wolf. *Italienisches Liederbuch*: Heb' auf dein blondes Haupt (Heyse) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
540. Wolf. Morgenstimmung (Reinick) (G) (Waldemar Alme, p.).  
NRK 3604 0 10 May 54  
NYPL F-XIV  
StARS 540900 M3  
EJS 197
541. Schubert. Die Junge Nonne, D. 828 (Craigher) (G) (Waldemar Alme, p.).  
NRK 3605 0 10 May 54  
NYPL F-XV  
StARS 560000 M3
542. Schubert. *Die Winterreise*, D. 911: Die Post (Müller) (G) (Waldemar Alme, p.).  
NRK 3605 0 10 May 54  
NYPL F-XV  
StARS 560000 M3

- \*543. Schubert. Ave Maria, D. 839 (Scott, trans. Storck) (G) (Waldemar Alme, p.).  
NRK 3605 [take 1] 0 10 May 54 NYPL F-XV  
StARS 560000 M3
- \*544. Schubert. Ave Maria, D. 839 (Scott, trans. Storck) (G) (Waldemar Alme, p.).  
NRK 3605 [take 2] 0 10 May 54 NYPL F-XV  
StARS 560000 M3
545. Schubert. *Schwanengesang*, D: 957: Liebesbotschaft (Reilstab) (G) (Waldemar Alme, p.).  
NRK 3605 0 10 May 54 NYPL F-XV  
StARS 560000 M3
546. Schubert. Der Erikönig, D. 328 (Goethe) (G) (Waldemar Alme, p.).  
NRK 3605 0 10 May 54 NYPL F-XV  
StARS 560000 M3
547. Grieg. Efteraarsstormen, Op. 18, No. 4 (Richardt) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
548. Grieg. I liden høit der oppe, Op. 39, No. 5 (Lie) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
549. Grieg. Lys Natt, Op. 70, No. 3 (Benzon) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
550. Grieg. Et Håb, Op. 26, No. 1 (Paulsen) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
551. Grieg. Borte, Op. 25, No. 5 (Ibsen) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
552. Grieg. Der gynger en båt på bølge, Op. 69, No. 1 (Benzon) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5

553. Grieg. Jeg elsker dig, Op. 5, No. 3 (Andersen) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
554. Grieg. Og jeg vil ha' meg en hjertenskjær, Op. 60, No. 5 (Krag) (N) (Waldemar Alme, p.).  
NRK 3606 0 29 May 54 NYPL F-XI  
StARS 560000 M5
555. Dørumsgaard. Det er fjord imillom frøndar (Holm) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
- \*556. Sommerfeldt. Fattig er mitt liv (Kristiansen) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
557. Minsaas. Preludium (Caspari) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
558. Jordan. Runde (Vesaas) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
559. Olsen. Kvi tralar det ikkje lenger i skogen (Uppdal) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
560. Alnæs. Februarmorgen ved Golfen (Vogt) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
561. Klølland. Den fyrste songen (Sivle) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243

562. Gjerstrøm. Nocturne (Anonymous) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
563. Aarsnes. Her vil eg kvile (Setrom) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
564. Backer-Grøndahl. Der är vackrast när skymmer (Lagerkvist) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
565. Backer-Grøndahl. Det tredje fottrinn (Nordahl Grieg) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
566. Hurum. Hymne til solen (Psalms) (N) (Waldemar Alme, p.).  
NRK 3607 0 31 May 54 NYPL F-V  
StARS 550520 MI  
UORC 243
567. Beethoven. Bitten, Op. 48, No. 1 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
568. Beethoven. Die Liebe des Nächsten, Op. 48, No. 2 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
569. Beethoven. Vom Tode, Op. 48, No. 3 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199

570. Beethoven. Die Ehre Gottes aus der Natur, Op. 48, No. 4 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
571. Beethoven. Gottes Macht und Vorsehung, Op. 48, No. 5 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
572. Beethoven. Busslied, Op. 48, No. 6 (Gellert) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
573. Beethoven. Wonne der Wehmuth, Op. 83, No. 1 (Goethe) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
574. Beethoven. Andenken, WoO 136 (Matthisson) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
575. Beethoven. Ich liebe dich, WoO 123 (Herrosee) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199
576. Beethoven. An die Hoffnung, Op. 94 (Tiedge) (G) (Waldemar Alme, p.).  
NRK 3608 0 8 Sep 54 NYPL F-XII  
StARS 540900 MI  
Harvest 1005  
EJS 199

577.	Bax. The White Peace (MacLeod) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
578.	Bax. Cradle Song (Colm) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
579.	Elgar. Speak, Music (Benson) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
580.	Head. The Little Road to Bethlehem (Rose) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
581.	Delius. Love's Philosophy (Shelley) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
582.	Bridge. Love Went a-Riding (Coleridge) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-IX StARS 560000 M2
583.	Barber. Rain Has Fallen (Joyce) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-VIII StARS 560000 MI
584.	Hageman. Music I Heard with You (Aiken) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-VIII StARS 560000 MI
585.	Carpenter. <i>Gitanjali</i> : The Sleep That Flits on Baby's Eyes (Tagore) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-VIII StARS 560000 MI
586.	Watts. With the Tide (O'Brien) (E) (Waldemar Alme, p.).				
	NRK 3609	0	9 Sep 54		NYPL F-VIII StARS 560000 MI
587.	Grieg. <i>Haugtussa</i> , Op. 67: Det Syng (Garborg) (N) (Waldemar Alme, p.).				
	NRK 3610	0	16 Sep 54		NYPL F-XVI StARS 550916 MI

588. Grieg. *Haugtussa*, Op. 67: Veslemøy (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
589. Grieg. *Haugtussa*, Op. 67: Blåbærli (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
590. Grieg. *Haugtussa*, Op. 67: Møte (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
591. Grieg. *Haugtussa*, Op. 67: Elsk (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
592. Grieg. *Haugtussa*, Op. 67: Killingdans (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
593. Grieg. *Haugtussa*, Op. 67: Vond Dag (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
594. Grieg. *Haugtussa*, Op. 67: Ved Gjøtalebekken (Garborg) (N) (Waldemar Alme, p.).  
NRK 3610 0 16 Sep 54 NYPL F-XVI  
StARS 550916 MI
595. Sibellus. Demanten på marssnoen, Op. 36, No. 6 (Wecksell) (S) (Waldemar Alme, p.).  
NRK 51461/2 & 52316/2 0 25 Sep 54 NYPL F-XVIII  
StARS 540925 MI
596. Sibellus. Arioso, Op. 3 (Runeberg) (S) (Waldemar Alme, p.).  
NRK 51461/2 & 52316/2 0 25 Sep 54 NYPL F-XVIII  
StARS 540925 MI
597. Sibellus. Det första kyssen, Op. 37, No. 1 (Runeberg) (S) (Waldemar Alme, p.).  
NRK 51461/2 & 52316/2 0 25 Sep 54 NYPL F-XVIII  
StARS 540925 MI



598. Sibelius. Flickan kom ifrån sin älsklings möte, Op. 37, No. 5 (Runeberg) (S) (Waldemar Alme, p.).  
NRK 51461/2 & 52316/2 0 25 Sep 54 NYPL F-XVIII  
StARS 540925 MI
599. Sibelius. Var det en dröm, Op. 37, No. 4 (Wecksell) (S) (Waldemar Alme, p.).  
NRK 51461/2 & 52316/2 0 25 Sep 54 NYPL F-XVIII  
StARS 540925 MI
600. Talk during an intermission of the Metropolitan Opera broadcast of Wagner's *Tristan und Isolde* (E).  
NY 19 Mar 55 LC T 7330, r26
601. Wagner. *Die Walküre*: Schläfst du, Gast (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
602. Wagner. *Die Walküre*: Du bist der Lenz (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
603. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
604. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
605. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
606. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142
607. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Symphony of the Air; Edwin McArthur, c.).  
NY 20 Mar 55 SD ST 3-03-3-04  
ERR 142

608. Wagner. *Tristan und Isolde*: Mild und leise (G) (Symphony of the Air; Edwin McArthur, c.).  
 NY 20 Mar 55 SD ST 3-03-3-04  
 ERR 142
609. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Symphony of the Air; Edwin McArthur, c.).  
 NY 20 Mar 55 SD ST 3-03-3-04  
 ERR 142

DECCA

- \*610. Wagner. *Die Götterdämmerung*: Welch' Licht leuchtet dort (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21827 [NRK 51062-65] 0 5 Jan 56

complete: LL 1469-1474 LXT 5205-5210  
 5243-5248

excerpts: RS 62019 BR 3040  
 GOM 579-580

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm
Waltraute	Eva Gustavson
Hagen	Egil Nordsjø
Gutrune	Ingrid Bjoner
Gunther	Waldemar Johnsen
Alberich	Per Grønneberg
Woglinde	Unni Bugge-Hansen
Wellgunde	Karen Marie Flagstad
Flosshilde	Beate Asserson
First Norn	Eva Gustavson
Second Norn	Karen Marie Flagstad
Third Norn	Ingrid Bjoner

- \*611. Wagner. *Die Götterdämmerung*: Zu neuen Taten (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21828 [NRK 51062-65] 0 5 Jan 56

complete: LL 1469-1474 LXT 5205-5210  
 5243-5248

Cast as for no. 610 above.

excerpts: RS 62019 BR 3040  
 GOM 579-580

- \*612. Wagner. *Die Götterdämmerung*: Einem Stark'ren (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21829 [NRK 51062-65] 0 5 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3030  
 GOM 579-580
- \*613. Wagner. *Die Götterdämmerung*: Blühenden Lebens (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21830 [NRK 51062-65] 0 5 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*614. Wagner. *Die Götterdämmerung*: So sitzt er (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21831 [NRK 51062-65] 0 5 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*615. Wagner. *Die Götterdämmerung*: Schläfst du, Hagen, mein Sohn? (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21832 [NRK 51066-67] 0 8 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*616. Wagner. *Die Götterdämmerung*: Waffen durch's Land (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21833 [NRK 51066-67] 0 8 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580

- \*617. Wagner. *Die Götterdämmerung*: Schuft ihr mir Schmach (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21834 [NRK 51066-67] 0 8 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*618. Wagner. *Die Götterdämmerung*: Frau Sonne sendet Lichte (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21835 [NRK 51068-70] 0 10 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*619. Wagner. *Die Götterdämmerung*: Der uns das Wild verscheuchte (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21836 [NRK 51068-70] 0 10 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*620. Wagner. *Die Götterdämmerung*: War das sein Horn (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21837 [NRK 51068-70] 0 10 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580
- \*621. Wagner. *Die Götterdämmerung*: Starke Scheite (G) (Norwegian Opera C.; Norwegian Opera O.; Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 AR 21838 [NRK 51068-70] 0 10 Jan 56 complete: LL 1469-1474 LXT 5205-5210  
 5243-5248  
 Cast as for no. 610 above. excerpts: RS 62019 BR 3040  
 GOM 579-580

622.	Schubert.	Dem Unendlichen, D. 291 (Klopstock) (G) (Edwin McArthur, p.).		
	AR 22199	? Mar-Apr 56	LL 1546 5262	LXT 5263
623.	Schubert.	Der Erlkönig, D. 328 (Goethe) (G) (Edwin McArthur, p.).		
	AR 22200	? Mar-Apr 56	LL 1546 5262	LXT 5263
624.	Schubert.	An Grabe Anselmos, D. 504 (Claudius) (G) (Edwin McArthur, p.).		
	AR 22201	? Mar-Apr 56	LL 1546 5262	LXT 5263
625.	Schubert.	Des Mädchens Klage, D. 191b (Schiller) (G) (Edwin McArthur, p.).		
	AR 22202	? Mar-Apr 56	LL 1546 5262	LXT 5263
626.	Schubert.	Ave Maria, D. 839 (Scott, trans. Storck) (G) (Edwin McArthur, p.).		
	AR 22203	? Mar-Apr 56	LL 1546 5262	LXT 5263
627.	Schumann.	Der Nussbaum, Op. 25, No. 3 (Mosen) (G) (Edwin McArthur, p.).		
	AR 22204	? Mar-Apr 56	LL 1546 5262	LXT 5263
628.	Schumann.	Soldatenbraut, Op. 64, No. 1 (Mörike) (G) (Edwin McArthur, p.).		
	AR 22205	? Mar-Apr 56	LL 1546 5262	LXT 5263
629.	Schumann.	Meine Rose, Op. 90, No. 2 (Lenau) (G) (Edwin McArthur, p.).		
	AR 22206	? Mar-Apr 56	LL 1546 5262	LXT 5263
630.	Schumann.	Liebeslied, Op. 51, No. 5 (Goethe) (G) (Edwin McArthur, p.).		
	AR 22207	? Mar-Apr 56	LL 1546 5262	LXT 5263
631.	Schumann.	Lotosblume, Op. 25, No. 7 (Heine) (G) (Edwin McArthur, p.).		
	AR 22208	? Mar-Apr 56	LL 1546 5262	LXT 5263

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|------|---|--------------|----------------------------|--------------------------------|
| 632. | Schumann. Widmung, Op. 25, No. 1 (Rückert) (G) (Edwin McArthur, p.).<br>AR 22209                                | ? Mar-Apr 56 | LL 1546<br>5262            | LXT 5263                       |
| 633. | Schumann. Erstes Grün, Op. 35, No. 4 (Kerner) (G) (Edwin McArthur, p.).<br>AR 22210                             | ? Mar-Apr 56 | LL 1546<br>5262            | LXT 5263                       |
| 634. | Schumann. <i>Liederkreis</i> : In der Fremde, Op. 39, No. 1 (Eichendorff) (G) (Edwin McArthur, p.).<br>AR 22211 | ? Mar-Apr 56 | LL 1546<br>5262            | LXT 5263                       |
| 635. | Schumann. Zum Schluss, Op. 25, No. 26 (Rückert) (G) (Edwin McArthur, p.).<br>AR 22212                           | ? Mar-Apr 56 | LL 1546<br>5262            | LXT 5263                       |
| 636. | Grieg. Jeg elsker dig, Op. 5, No. 3 (Andersen) (N) (Edwin McArthur, p.).<br>(E)AR 22213                         | ? Mar-Apr 56 | LL 1547<br>5263<br>R 23220 | LXT 5264<br>ECS 622<br>CEP 563 |
| 637. | Grieg. Eros, Op. 70, No. 1 (Benzon) (N) (Edwin McArthur, p.).<br>(E)AR 22214                                    | ? Mar-Apr 56 | LL 1547<br>5263<br>R 23220 | LXT 5264<br>ECS 622<br>BR 3059 |
| 638. | Grieg. Millem Rosor, Op. 39, No. 4 (Janson) (N) (Edwin McArthur, p.).<br>(E)AR 22215                            | ? Mar-Apr 56 | LL 1547<br>5263<br>R 23220 | LXT 5264<br>ECS 622            |
| 639. | Grieg. Der gynger en båt på bølge, Op. 69, No. 1 (Benzon) (N) (Edwin McArthur, p.).<br>(E)AR 22216              | ? Mar-Apr 56 | LL 1547<br>5263<br>R 23220 | LXT 5264<br>ECS 622<br>CEP 563 |
| 640. | Grieg. Hytten, Op. 18, No. 2 (Andersen) (N) (Edwin McArthur, p.).<br>(E)AR 22217                                | ? Mar-Apr 56 | LL 1547<br>5263<br>R 23220 | LXT 5264<br>ECS 622            |

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| 641. Grieg. Det første møde, Op. 21, No. 1 (Bjørnson) (N) (Edwin McArthur, p.).              |              |                  |
| (E)AR 22218  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |
| 642. Grieg. Jeg giver mit digt til våren, Op. 21, No. 3 (Bjørnson) (N) (Edwin McArthur, p.). |              |                  |
| (E)AR 22219  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |
| 643. Grieg. Med en primula-veris, Op. 26, No. 4 (Paulsen) (N) (Edwin McArthur, p.).          |              |                  |
| (E)AR 22220  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220 CEP 563  |
| 644. Grieg. Med en vandlilje, Op. 25, No. 4 (Ibsen) (N) (Edwin McArthur, p.).                |              |                  |
| (E)AR 22221  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |
| 645. Grieg. En Drøm, Op. 48, No. 6 (Bodenstedt) (N) (Edwin McArthur, p.).                    |              |                  |
| (E)AR 22222  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |
| 646. Grieg. I Ilden høit der oppe, Op. 39, No. 3 (Lie) (N) (Edwin McArthur, p.).             |              |                  |
| (E)AR 22223  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220 CEP 563  |
| 647. Grieg. Fra Monte Pincio, Op. 39, No. 1 (Bjørnson) (N) (Edwin McArthur, p.).             |              |                  |
| (E)AR 22224  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |
| 648. Grieg. Liden Kirsten, Op. 60, No. 1 (Krag) (N) (Edwin McArthur, p.).                    |              |                  |
| (E)AR 22225  | ? Mar-Apr 56 | LL 1547 LXT 5264 |
|  |              | 5263 ECS 622     |
|  |              | R 23220          |

649. Grieg. Den Ærgjerrige, Op. 26, No. 3 (Paulsen) (N) (Edwin McArthur, p.).  
 (E)AR 22226 ? Mar-Apr 56 LL 1547 LXT 5264  
 5263 ECS 622  
 R 23220
650. Wagner. *Wesendonck Lieder*: Der Engel (Wesendonck) (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 857 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 LW 5302  
 KD 11 041/1-2
651. Wagner. *Wesendonck Lieder*: Stehe Still (Wesendonck) (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 858 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 LW 5302  
 KD 11 041/1-2
652. Wagner. *Wesendonck Lieder*: Im Treibhaus (Wesendonck) (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 859 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 5778 LW 5302  
 OS 25778 KD 11 041/1-2  
 LXT 6042  
 SXL 6042
653. Wagner. *Wesendonck Lieder*: Schmerzen (Wesendonck) (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 860 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 LW 5302  
 KD 11 041/1-2



654. Wagner. *Wesendonck Lieder*: Träume (Wesendonck) (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 861 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 5778 LW 5302  
 OS 25778 KD II 041/1-2  
 LXT 6042  
 SXL 6042
655. Wagner. *Lohengrin*: Einsam in trüben Tagen (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 862 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 CEP 573
656. Wagner. *Parsifal*: Ich sah das Kind (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 863 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 CEP 573
657. Wagner. *Die Walküre*: Der Männer Sippe (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 864 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 5778 LXT 6042  
 OS 25778 SXL 6042
- \*658. Wagner. *Die Walküre*: Du bist der Lenz (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 865 V Jun 56 LL 1533 LXT 5249  
 5259 SDD 212  
 OS 25101 SXL 2148  
 5778 LXT 6042  
 OS 25778 SXL 6042  
 Orpheum 8404

659. Gluck. *Alceste* [Vienna Version] (Calzabigi) (I) (GeraInt Jones Singers; GeraInt Jones O.; GeraInt Jones, c.).  
 (Z)AR 22253-(Z)AR 22261 L Jul 56 complete: LL 542-545 LXT 5273-5276  
 OS 25026-25029 GOS 574-576  
 SR 33109-33111  
 SRS 63512

excerpts: 5566  
 OS 25204

Alceste	Kirsten Flagstad
Admetus	Raoul Jobin
Evander	Alexander Young
Ismene	Marlon Lowe
High Priest	Thomas Hemsley
Apollo	Thomas Hemsley
Infernal Diety	Thomas Hemsley
Eumelus	Joan Clark
Aspasia	Rosemary Clark
Herald	James Atkins
Oracle	James Atkins

660. Brahms. *Dein blaues Auge*, Op. 59, No. 8 (Groth) (G) (Edwin McArthur, p.).  
 AR 22280 ? Aug 56 LL 1727 LXT 5345  
 5319
661. Brahms. *Treue Liebe*, Op. 7, No. 1 (Ferrand) (G) (Edwin McArthur, p.).  
 AR 22281 ? Aug 56 LL 1727 LXT 5345  
 5319
662. Brahms. *Am Sonntag Morgen*, Op. 49, No. 1 (Heyse) (G) (Edwin McArthur, p.).  
 AR 22282 ? Aug 56 LL 1727 LXT 5345  
 5319
663. Brahms. *Auf dem Kirchhofe*, Op. 105, No. 4 (Lillencron) (G) (Edwin McArthur, p.).  
 AR 22283 ? Aug 56 LL 1727 LXT 5345  
 5319
664. Brahms. *Wie Melodien zieht es mir*, Op. 105, No. 1 (Groth) (G) (Edwin McArthur, p.).  
 AR 22284 ? Aug 56 LL 1727 LXT 5345  
 5319

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|------|----------|---|--------|-----------------|
| 665. | Brahms.  | Bei dir sind meine Gedanken, Op. 95, No. 2 (Halm) (G) (Edwin McArthur, p.). |        |                 |
|      | AR 22285 | ?   | Aug 56 | LL 1727<br>5319 |
|      |          |   |        | LXT 5345        |
|      |          |   |        |                 |
| 666. | Brahms.  | Alte Liebe, Op. 72, No. 1 (Candidus) (G) (Edwin McArthur, p.).              |        |                 |
|      | AR 22286 | ?   | Aug 56 | LL 1727<br>5319 |
|      |          |   |        | LXT 5345        |
|      |          |   |        |                 |
| 667. | Brahms.  | Wir wandelten, Op. 96, No. 2 (Daumer) (G) (Edwin McArthur, p.).             |        |                 |
|      | AR 22287 | ?   | Aug 56 | LL 1727<br>5319 |
|      |          |   |        | LXT 5345        |

NON-COMMERCIAL

- |       |                  |  |           |  |
|-------|------------------|--|-----------|--|
| *668. | Anonymous.       | Lover den Herre (Neander) (N) (Sigvart Fotland, organ).                  |           |  |
|       | NRK 3617         | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *669. | Nicolai.         | Av høyheten oprunnen er (Nicolai/Landstad) (N) (Sigvart Fotland, organ). |           |  |
|       | NRK 3617, take 1 | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *670. | Weyse.           | Den signede dag som vi nu ser (Grundtvig) (N) (Sigvart Fotland, organ).  |           |  |
|       | NRK 3617         | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *671. | Weyse.           | Gud signe vårt dyre fedreland (Blix) (N) (Sigvart Fotland, organ).       |           |  |
|       | NRK 3617, take 1 | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *672. | Weyse.           | Gud signe vårt dyre fedreland (Blix) (N) (Sigvart Fotland, organ).       |           |  |
|       | NRK 3617, take 2 | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *673. | Folksong.        | Deilig er jorden (N) (Sigvart Fotland, organ).                           |           |  |
|       | NRK 3617, take 1 | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *674. | Folksong.        | Deilig er jorden (N) (Sigvart Fotland, organ).                           |           |  |
|       | NRK 3617, take 2 | 0  | Sep 56    |  |
|       |                  |  |           |  |
| *675. | Weyse.           | Alltid fridig når du går (Richardt) (N) (Sigvart Fotland, organ).        |           |  |
|       | NRK 3616         | 0  | 10 Sep 56 |  |
|       |                  |  |           |  |
| *676. | Nicolai.         | Av høyheten oprunnen er (Nicolai/Landstad) (N) (Sigvart Fotland, organ). |           |  |
|       | NRK 3616, take 2 | 0  | 10 Sep 56 |  |

- \*677. Folksong. Dellig er jorden (N) (Sigvart Fotland, organ).  
NRK 3616, take 3 0 10 Sep 56
- \*678. Weyse. Den signede dag som vi nu ser (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3616, take 2 0 10 Sep 56
- \*679. Weyse. Gud signe vårt dyre fedreland (Blix) (N) (Sigvart Fotland, organ).  
NRK 3616, take 3 0 10 Sep 56
- \*680. Folksong. Den store hvite flokk (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3616, take 1 0 10 Sep 56
- \*681. Hartmann. Fred til bot for bittert savn (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3616, take 1 0 10 Sep 56
- \*682. Hartmann. Fred til bot for bittert savn (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3616, take 2 0 10 Sep 56
- \*683. Lindeman. Gud skal all ting lage (Stockmann/Brorson) (N) (Sigvart Fotland, organ).  
NRK 3616 0 10 Sep 56
- \*684. Folksong. Herre Gud, ditt dyre navn og ære (Dass) (N) (Sigvart Fotland, organ).  
NRK 3615 0 11 Sep 56
- \*685. Lindeman. Dype, stille, sterke, milde (Oldenberg) (N) (Sigvart Fotland, organ).  
NRK 3615, take 1 0 11 Sep 56
- \*686. Lindeman. Dype, stille, sterke, milde (Oldenberg) (N) (Sigvart Fotland, organ).  
NRK 3615, take 2 0 11 Sep 56
- \*687. Neumarck. Hvo ene lader Herren råde (Neumarck/Rostgaard) (N) (Sigvart Fotland, organ).  
NRK 3615, take 1 0 11 Sep 56
- \*688. Neumarck. Hvo ene lader Herren råde (Neumarck/Rostgaard) (N) (Sigvart Fotland, organ).  
NRK 3615, take 2 0 11 Sep 56
- \*689. Folksong. Ingen vinner frem til den evige ro (Linderot/Jensen) (N) (Sigvart Fotland, organ).  
NRK 3615 0 11 Sep 56
- \*690. Lindeman. I prektige himler og jorderiks hære (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3615 0 11 Sep 56

*691.	Folksong. Jeg ser deg, o Guds Lam (Brorson) (N) (Sigvart Fotland, organ).		
	NRK 3615	0	11 Sep 56
*692.	Lindeman. Kirken den er et gammelt hus (Grundtvig) (N) (Sigvart Fotland, organ).		
	NRK 3615, take 1	0	11 Sep 56
*693.	Lindeman. Kjærlighet er lysets kilde (Grundtvig) (N) (Sigvart Fotland, organ).		
	NRK 3618	0	11 Sep 56
*694.	Purday. Leid milde ljos (Newman/Hognestad) (N) (Sigvart Fotland, organ).		
	NRK 3618, take 1	0	11 Sep 56
*695.	Purday. Leid milde ljos (Newman/Hognestad) (N) (Sigvart Fotland, organ).		
	NRK 3618, take 2	0	11 Sep 56
*696.	Folksong. Den store hvite flokk (Brorson) (N) (Sigvart Fotland, organ).		
	NRK 3618, take 2	0	11 Sep 56
*697.	Weyse. Gud signe vårt dyre fedreland (Blix) (N) (Sigvart Fotland, organ).		
	NRK 3618, take 4	0	11 Sep 56
*698.	Weyse. Gud signe vårt dyre fedreland (Blix) (N) (Sigvart Fotland, organ).		
	NRK 3618, take 5	0	11 Sep 56
*699.	Folksong. Dellig er jorden (N) (Sigvart Fotland, organ).		
	NRK 3618, take 4	0	11 Sep 56
*700.	Lie. Nykelin (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).		
	NRK 3658	0	14 Sep 56
*701.	Lie. Ballade (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).		
	NRK 3658, take 1	0	14 Sep 56
*702.	Lie. Ballade (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).		
	NRK 3658, take 2	0	14 Sep 56
*703.	Lie. Skinnvengbrev (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).		
	NRK 3658	0	14 Sep 56
*704.	Lindeman. Sørg o kjære Fader du (Wexels) (N) (Sigvart Fotland, organ).		
	NRK 3613	0	18 Sep 56



- \*719. Lindeman. Hvor salig er den lille flokk (Holm) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*720. Lindeman. Når mitt øie, tret av møie (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*721. Lindeman. Kirken den er et gammelt hus (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3611, take 2                      0    19 Sep 56
- \*722. Kugelmann. Min sjel, min sjel, lov Herren (Landstad) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*723. Vulpius. Fagert er landet du oss gav (Hovden) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*724. Lindeman. Påskemorgen slukker sorgen (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*725. Thomson. Kjærlighet fra Gud (Schørring) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*726. Anonymous. I Jesu navn skall all vår gjerning skje (Friderichsen) (N) (Sigvart Fotland, organ).  
NRK 3611, take 1                      0    19 Sep 56
- \*727. Lindeman. Når mit øie, tret av møie (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56
- \*728. Lindeman. Kirken den er et gammelt hus (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3612, take 3                      0    19 Sep 56
- \*729. Kugelmann. Min sjel, min sjel, lov Herren (Landstad) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56
- \*730. Vulpius. Fagert er landet du oss gav (Hovden) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56
- \*731. Lindeman. Påskemorgen slukker sorgen (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56
- \*732. Thomson. Kjærlighet fra Gud (Schørring) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56



- \*733. Anonymous. I Jesu navn skall all vår gjerning skje (Friderichsen) (N) (Sigvart Fotland, organ).  
NRK 3612, take 2                      0    19 Sep 56
- \*734. Folksong. Eg velt i himmerik ei borg (Stølyen) (N) (Sigvart Fotland, organ).  
NRK 3612                                      0    19 Sep 56
- \*735. Krieger. Ett er nødig, dette ene (Schröder/Brorson) (N) (Sigvart Fotland, organ).  
NRK 3612                                      0    19 Sep 56
- \*736. Anonymous. I denne verdens sorger senkt (Petri/Wallin/Landstad) (N) (Sigvart Fotland, organ).  
NRK 3612, take 1                      0    19 Sep 56
- \*737. Huguenot Melody. Jesus, dine dype vunder (Heermann/Arctander) (N) (Sigvart Fotland, organ).  
NRK 3612, take 3                      0    19 Sep 56
- \*738. Lindeman. Kirken den er et gammelt hus (Grundtvig) (N) (Sigvart Fotland, organ).  
NRK 3620, take 4                      0    20 Sep 56
- \*739. Folksong. Deilig er jorden (N) (Sigvart Fotland, organ).  
NRK 3620, take 5                      0    20 Sep 56
- \*740. Sinding. Jesus, det eneste (Moe) (N) (Sigvart Fotland, organ).  
NRK 3620, take 1                      0    20 Sep 56
- \*741. Folksong. Jesus, når eg må få fylgja med deg (Næss) (N) (Sigvart Fotland, organ).  
NRK 3620, take 1                      0    20 Sep 56
- \*742. Folksong. Mitt hjerte alltid vanker (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3620, take 1                      0    20 Sep 56
- \*743. Folksong. Kvardagskristen vil eg vera (Orheim) (N) (Sigvart Fotland, organ).  
NRK 3620, take 1                      0    20 Sep 56
- \*744. Anonymous. I denne verdens sorger senkt (Petri/Wallin/Landstad) (N) (Sigvart Fotland, organ).  
NRK 3620, take 2                      0    20 Sep 56
- \*745. Folksong. Mitt hjerte alltid vanker (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3619, take 2                      0    20 Sep 56
- \*746. Sinding. Jesus, det eneste: last verse (Moe) (N) (Sigvart Fotland, organ).  
NRK 3619, take 2                      0    20 Sep 56



- \*747. Folksong. Kvardagskristen vil eg vera: first verse (Orheim) (N) (Sigvart Fotland, organ).  
NRK 3619, take 2 0 20 Sep 56
- \*748. Lindeman. Hvor salig er den lille flokk (Holm) (N) (Sigvart Fotland, organ).  
NRK 3619, take 2 0 20 Sep 56
- \*749. Crüger. Nu la oss takke Gud (Rinkart) (N) (Sigvart Fotland, organ).  
NRK 3619 0 20 Sep 56
- \*750. Folksong. Jesus, når eg må få fylgja med deg (Næss) (N) (Sigvart Fotland, organ).  
NRK 3619, take 2 0 20 Sep 56
- \*751. Folksong. Den store hvite flokk (Brorson) (N) (Sigvart Fotland, organ).  
NRK 3619, take 3 0 20 Sep 56
- \*752. Sinding. Jesus, det eneste: last verse (Moe) (N) (Sigvart Fotland, organ).  
NRK 3619, take 3 0 20 Sep 56
- \*753. Folksong. Kvardagskristen vil eg vera: second & third verses (Orheim) (N) (Sigvart Fotland, organ).  
NRK 3619, take 3 0 20 Sep 56
- \*754. Nicolai (orch. Andersen). Av høyheten oprunnen er (Landstad) (N) (Filharmonisk Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56
- \*755. Folksong (orch. Andersen). Deilig er jorden (N) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3660 0 22 Sep 56
- \*756. Folksong (orch. Andersen). Ingen vinner frem til den evige ro (Linderot/Jensen) (N) (Fil. Sel. O., Oslo; Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56
757. Folksong (orch. Andersen). Jeg ser dig, o Guds Lam (Brorson) (N) (Filharmonisk Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56
758. Folksong (orch. Andersen). Jeg ser dig, o Guds Lam (Brorson) (N) (Filharmonisk Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3660, take 2 0 22 Sep 56
- \*759. Lindeman (orch. Andersen). Kjærlighet er lysets kilde (Grundtvig) (N) (Filh. Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56
- \*760. Hassler (orch. Andersen). Veit alle dine veie: last verse (Gerhardt/Landstad) (N) (Fil. Sel. O., Oslo; Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56

- \*761. Lindeman (orch. Andersen). Kirken den er et gammelt hus (Grundtvig) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3660, take 1 0 22 Sep 56
- \*762. Lindeman (orch. Andersen). Kirken den er et gammelt hus (Grundtvig) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3660, take 2 0 22 Sep 56
- \*763. Lindeman (orch. Andersen). Kjærlighet er lysets kilde (Grundtvig) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*764. Anonymous (orch. Andersen). Lover den Herre (Neander) (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 1 0 22 Sep 56
- \*765. Hassler (orch. Andersen). Velt alle dine veie (Gerhardt/Landstad) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*766. Luther (orch. Andersen). Vår Gud han er så fast en borg (Luther/Landstad) (N) (Filh. Sel. O., Oslo; Ø. Fjeldstad, c.).  
NRK 3661, take 1 0 22 Sep 56
- \*767. Luther (orch. Andersen). Vår Gud han er så fast en borg (Luther/Landstad) (N) (Filh. Sel. O., Oslo; Ø. Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*768. Anonymous (orch. Andersen). Lover den Herre (Neander) (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*769. Lindeman (orch. Andersen). Kjærlighet er lysets kilde (Grundtvig) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 3 0 22 Sep 56
- \*770. Folksong (orch. Andersen). Ingen vinner frem til den evige ro (Linderot/Jensen) (N) (Fil. Sel. O., Oslo; Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*771. Folksong (orch. Andersen). Den store hvite flokk (Brorson) (N) (Filharmonisk Selskaps O., Oslo; Ø. Fjeldstad, c.).  
NRK 3661 0 22 Sep 56
- \*772. Nicolai (orch. Andersen). Av høyheten oprunnen er (Landstad) (N) (Filharmonisk Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 3661, take 2 0 22 Sep 56
- \*773. Anonymous (orch. Andersen). Lover den Herre (Neander) (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
NRK 52377/3, take 3 0 23 Oct 56
- \*774. Hassler (orch. Andersen). Velt alle dine veie (Gerhardt/Landstad) (N) (Filh. Sel. O., Oslo; Øivin Fjeldstad, c.).  
NRK 52377/3, take 3 0 23 Oct 56

- \*775. Luther (orch. Andersen). Vår Gud han er så fast en borg (Luther/Landstad) (N) (Filh. Sel. O., Oslo; Ø. Fjeldstad, c.).  
NRK 52377/3, take 3 0 23 Oct 56
- \*776. Lindeman (orch. Andersen). Kjærlighet er lysets kilde (Grundtvig) (N) (Filharmonisk Sel. O., Oslo; Ø. Fjeldstad, c.).  
NRK 52377/3, take 4 0 23 Oct 56
- \*777. Folksong (orch. Andersen). Ingen vinner frem til den evige ro (Linderot/Jensen) (N) (Fil. Sel. O., Oslo; Fjeldstad, c.).  
NRK 52377/3, take 3 0 23 Oct 56
- \*778. Lindeman (orch. Andersen). Kirken den er et gammelt hus (Grundtvig) (N) (Filharmonisk Sel. O., Oslo; Ø. Fjeldstad, c.).  
NRK 52377/3, take 3 0 23 Oct 56
- \*779. Lie. Nykellin (N) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659 0 30 Oct 56
- \*780. Lie. Skinnvengbrev (N) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659 0 30 Oct 56
- \*781. Anonymous (orch. Andersen). Lover den Herre (Neander) (N) (Filharmonisk Selskaps O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659, take 4 0 30 Oct 56
- \*782. Lindeman (orch. Andersen). Kirken den er et gammelt hus (Grundtvig) (N) (Filh. Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659, take 4 0 30 Oct 56
783. Folksong (orch. Andersen). Jeg ser deg, o Guds Lam (Brorson) (N) (Filharmonisk Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659, take 3 0 30 Oct 56
- \*784. Anonymous (orch. Andersen). Lover den Herre: first verse (Neander) (N) (Filh. Sel. O., Oslo; Ølvin Fjeldstad, c.).  
NRK 3659, take 5 0 30 Oct 56

DECCA

- |   |          |                          |
|---|----------|--------------------------|
| 785. Wolf. Gesang Weylas (Mörike) (G) (Edwin McArthur, p.). |          |                          |
| AR 23055  | ? Nov 56 | LL 1680<br>5292 LXT 5329 |
| 786. Wolf. Gebet (Mörike) (G) (Edwin McArthur, p.).         |          |                          |
| AR 23056  | ? Nov 56 | LL 1680<br>5292 LXT 5329 |

787.	Wolf. Über Nacht (Sturm) (G) (Edwin McArthur, p.).		
	AR 23057	? Nov 56	LL 1680 5292 LXT 5329
788.	Wolf. Der Freund (Eichendorff) (G) (Edwin McArthur, p.).		
	AR 23058	? Nov 56	LL 1680 5292 LXT 5329
789.	Wolf. <i>Italienisches Liederbuch</i> : Heb' auf dein blondes Haupt (Heyse) (G) (Edwin McArthur, p.).		
	AR 23059	? Nov 56	LL 1680 5292 LXT 5329
790.	Wolf. Anakreons Grab (Goethe) (G) (Edwin McArthur, p.).		
	AR 23060	? Nov 56	LL 1680 5292 LXT 5329
791.	Wolf. Morgenstimmung (Reinick) (G) (Edwin McArthur, p.).		
	AR 23061	? Nov 56	LL 1680 5292 LXT 5329
792.	Wolf. Zur Ruh', zur Ruh' (Kerner) (G) (Edwin McArthur, p.).		
	AR 23062	? Nov 56	LL 1680 5292 LXT 5329
793.	Strauss. Befreit, Op. 39, No. 4 (Dehmel) (G) (Edwin McArthur, p.).		
	AR 23063	? Nov 56	LL 1680 5292 LXT 5329 BR 3059
794.	Strauss. Mit deinen blauen Augen, Op. 56, No. 4 (Heine) (G) (Edwin McArthur, p.).		
	AR 23064	? Nov 56	LL 1680 5292 LXT 5329 BR 3059
795.	Strauss. Lob des Leidens, Op. 15, No. 3 (Schack) (G) (Edwin McArthur, p.).		
	AR 23065	? Nov 56	LL 1680 5292 LXT 5329
796.	Strauss. Ich trage meine Minne, Op. 32, No. 1 (Henckell) (G) (Edwin McArthur, p.).		
	AR 23066	? Nov 56	LL 1680 5292 LXT 5329

797. Strauss. *Seitdem dein Aug' In meines Schaute*, Op. 17, No. 2 (Schack) (G) (Edwin McArthur, p.).  
AR 23067 ? Nov 56 LL 1680 LXT 5329  
5292
798. Strauss. *Geduld*, Op. 10, No. 5 (Gilm) (G) (Edwin McArthur, p.).  
AR 23068 ? Nov 56 LL 1680 LXT 5329  
5292
799. Brahms. *Vier ernste Gesänge*, Op. 121: *Denn es gehet dem Menschen* (Eccles. 3:19-22) (G) (Edwin McArthur, p.).  
AR 23436 ? Nov 56 LL 1727 LXT 5345  
5319
800. Brahms. *Vier ernste Gesänge*, Op. 121: *Ich wandte mich und sahe* (Eccles. 4:1-2) (G) (Edwin McArthur, p.).  
AR 23437 ? Nov 56 LL 1727 LXT 5345  
5319
801. Brahms. *Vier ernste Gesänge*, Op. 121: *O Tod* (Ecclus. 41:1-2) (G) (Edwin McArthur, p.).  
AR 23438 ? Nov 56 LL 1727 LXT 5345  
5319
802. Brahms. *Vier ernste Gesänge*, Op. 121: *Wenn ich mit Menschen* (1 Cor. 13:1-3, 12-13) (G) (Edwin McArthur, p.).  
AR 23439 ? Nov 56 LL 1727 LXT 5345  
5319
803. Bach. *Cantata*, B. W. V. 208: *Schafe können sicher weiden* (Franck) (E) (London Philharmonic; Adrian Boult, c.).  
(Z)AR 22822 L Dec 56 LL 1641 LXT 5316  
5277 CEP 540  
OS 25141
804. Bach. *Matthäus Passion*, B. W. V. 244: *Break in Grief* (Henrici) (E) (London Philharmonic; Adrian Boult, c.).  
(Z)AR 22823 L Dec 56 LL 1641 LXT 5316  
5277  
OS 25141
805. Bach. *Cantata*, B. W. V. 147: *Jesu, Joy of Man's Desiring* (Anonymous) (E) (London Philharmonic; Adrian Boult, c.).  
(Z)AR 22824 L Dec 56 LL 1641 LXT 5316  
5277 CEP 540  
OS 25141

806. Bach. *Notenbuch für Anna Magdalena Bach*: Bist du bei mir (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22825 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
807. Handel. *Radamisto*: Gods All Powerful (Haym) (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22826 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
808. Handel. *Semele*: O Sleep, Why Dost Thou Leave Me? (Hamilton?) (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22827 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
809. Handel. *Messiah*: He Shall Feed His Flock (Jennens) (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22828 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
810. Handel. *Messiah*: I Know That My Redeemer Liveth (Jennens) (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22829 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
- \*811. Ochs. Praise Ye the Lord (E) (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22830 L Dec 56 LL 1641 LXT 5316  
 5277  
 OS 25141
- \*812. Handel. Art Thou Troubled (London Philharmonic; Adrian Boult, c.).  
 (Z)AR 22831 L Dec 56
813. Grieg. *Haugtussa*, Op. 67: Det Syng (Garborg) (N) (Edwin McArthur, p.).  
 (E)AR 22947 ? Dec 56 LL 1669 LXT 5327  
 5290 ECS 623  
 R 23242
814. Grieg. *Haugtussa*, Op. 67: Veslemøy (Garborg) (N) (Edwin McArthur, p.).  
 (E)AR 22948 ? Dec 56 LL 1669 LXT 5327  
 5290 ECS 623  
 R 23242

815.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22949	Blåbærli (Garborg) (N) (Edwin McArthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
816.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22950	Møte (Garborg) (N) (Edwin McArthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
817.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22951	Elsk (Garborg) (N) (Edwin McArthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
818.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22952	Killingdans (Garborg) (N) (Edwin McArthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
819.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22953	Vond Dag (Garborg) (N) (Edwin McArthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
820.	Grieg. <i>Haugtussa</i> , Op. 67: (E)AR 22954	Ved Gjøtlebekken (Garborg) (N) (Edwin Mc Arthur, p.). ? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
821.	Sinding. Leit etter livet og liv det, Op. 55, No. 5 (Eskeland) (N) (Edwin McArthur, p.). (E)AR 22955	? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623
822.	Sinding. Sylvelin, Op. 55, No. 1 (Visliffe) (N) (Edwin McArthur, p.). (E)AR 22956	? Dec 56	LL 1669 5290 R 23242	LXT 5327 ECS 623 BR 3059

823. Sinding. Der Skreg en fugl, Op. 18, No. 5 (Krag) (N) (Edwin McArthur, p.).  
 (E)AR 22957 ? Dec 56 LL 1669 LXT 5327  
 5290 ECS 623  
 R 23242
824. Sinding. Den jomfru gik i valmu-vang, Op. 50, No. 5 (Ewald) (N) (Edwin McArthur, p.).  
 (E)AR 22958 ? Dec 56 LL 1669 LXT 5327  
 5290 ECS 623  
 R 23242 BR 3059

NON-COMMERCIAL

- \*825. Lie. Nykelln (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 NRK 50455/3 0 15 Jan 57 StARS 530927 MI-2 [?]
- \*826. Lie. Ballade (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 NRK 50455/3 0 15 Jan 57 StARS 530927 MI-2 [?]
- \*827. Lie. Skinnvengbrev (N) (Filharmonisk Selskaps O., Oslo; Øivin Fjeldstad, c.).  
 NRK 50455/3 0 15 Jan 57 StARS 530927 MI-2 [?]
- \*828. Gluck. *Alceste* [Paris Version] (Le Blanc du Roulet, trans. Thygessen) (D) (Danish Radio O.; Johann Hye-Knudsen, c.).  
 DR 4379/1957 Co 14 Apr 57 StARS 570414 MI-2  
 EJS 563  
 LR 120

Alceste	Kirsten Flagstad
Admetus	Arne Engkebøll
High Priest	Niels Møller
Apollo	Eskil Rask Nielsen
Herald	Henry Skjær
Evander	Einar Kristjansson
Hercules	Johannes Astrup
Thanatos	Mogens Wedel
Chorus	Ellen-Margarethe Edlers
	Valborg Garde
	Einar Kristjansson
	Mogens Wedel



DECCA

829.	Gounod. O Divine Redeemer (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23421	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038 CEP 517
830.	Parry. Jerusalem (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23422	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038
831.	Liddle. Abide with Me (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23423	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038
832.	Anonymous. O Come All Ye Faithful (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23424	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038 CEP 517
			SEC 5002
833.	Anonymous. Jubilate (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23425	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038 SEC 5002
834.	Gruber. Silent Night (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23426	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038 CEP 517
			SEC 5002
835.	Mendelssohn. Jerusalem (E) (Choir; London Philharmonic; Adrian Boult, c.).		
	(Z)AR 23427	L 24-26 Apr 57	LL 1766 LXT 5392
			5335 SXL 2049
			OS 25038 SEC 5002

836. Mendelssohn. *Hear My Prayer* (E) (Choir; London Philharmonic; Adrian Boult, c.).  
 (Z)AR 23428 L 24-26 Apr 57 LL 1766 LXT 5392  
 5335 SXL 2049  
 OS 25038 SDD 207  
 CS 6028
837. Mahler. *Kindertotenlieder*: Nun will die Sonn' (Rückert) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 979 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 BR 3031  
 KD II 041/1-2
838. Mahler. *Kindertotenlieder*: Nun seh' Ich wohl (Rückert) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 980 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 BR 3031  
 KD II 041/1-2
839. Mahler. *Kindertotenlieder*: Wenn dein Mütterlein (Rückert) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 981 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 BR 3031  
 KD II 041/1-2
840. Mahler. *Kindertotenlieder*: Oft denk' Ich (Rückert) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 982 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 BR 3031  
 KD II 041/1-2

841. Mahler. *Kindertotenlieder*: In diesem Wetter (Rückert) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 983 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 BR 3031  
 KD II 041/1-2
842. Mahler. *Lieder eines fahrenden Gesellen*: Wenn mein Schatz Hochzeit macht (Mahler) (Vienna Phil.; Adrian Boult, c.).  
 (Z)VAR 984 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 SEC 5079  
 CEP 680  
 KD II 041/1-2
843. Mahler. *Lieder eines fahrenden Gesellen*: Ging heut' Morgen (Mahler) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 985 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 SEC 5079  
 CEP 680  
 KD II 041/1-2
844. Mahler. *Lieder eines fahrenden Gesellen*: Ich hab' ein (Mahler) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 986 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 SEC 5079  
 CEP 680  
 KD II 041/1-2
845. Mahler. *Lieder eines fahrenden Gesellen*: Die zwei blauen (Mahler) (G) (Vienna Philharmonic; Adrian Boult, c.).  
 (Z)VAR 987 V May 57 LL 1758 LXT 5395  
 5330 SXL 2224  
 OS 25039 SDD 215  
 ECS 780  
 SEC 5079  
 CEP 680  
 KD II 041/1-2

\*846. Wagner. *Die Walküre*: Act III ["Ho-yo-to-ho"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1000 V May 57

complete: LL 1753-1754  
 OS 25006-25007

LXT 5389-5390  
 SXL 2031-2032  
 GOS 577-578

excerpts: 5535  
 OS 25126  
 5778  
 OS 25778

LXT 5586  
 LXT 6042  
 SXL 2230  
 SXL 6042  
 SEC 5020  
 CEP 598

Brünnhilde	Kirsten Flagstad
Sieglinde	Marianne Schech
Wotan	Otto Edelmann
Gerhilde	Oda Balborg
Ortlinde	Hlona Steingruber
Waltraute	Grace Hoffmann
Schwertleite	Margaret Bence
Helmwige	Claire Watson
Siegrune	Anny Delorie
Grimgerde	Frieda Roesler
Rosswelisse	Hetty Plumacher

\*847. Wagner. *Die Walküre*: Act III ["Hier bin ich, Vater"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1001 V May 57

complete: LL 1753-1754  
 OS 25006-25007

LXT 5389-5390  
 SXL 2031-2032  
 GOS 577-578

Cast as for no. 846 above.

excerpts: 5535  
 OS 25126  
 5778  
 OS 25778

LXT 5586  
 LXT 6042  
 SXL 2230  
 SXL 6042  
 SEC 5020  
 CEP 598

\*848. Wagner. *Die Walküre*: Act III ["Deinen leichten Sinn"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1002 V May 57 complete: LL 1753-1754 LXT 5389-5390  
 OS 25006-25007 SXL 2031-2032  
 GOS 577-578

Cast as for no. 846 above.

excerpts: 5535 LXT 5586  
 OS 25126 LXT 6042  
 5778 SXL 2230  
 OS 25778 SXL 6042  
 SEC 5020  
 CEP 598

\*849. Wagner. *Die Walküre*: Act II, scene IV ["Siegfried! Sieh' auf mich!"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1003 V May 57 LL 1753-1754 LXT 5389-5390  
 OS 25006-25007 SXL 2031-2032  
 GOS 577-578

Brünnhilde  
 Siegmund

Kirsten Flagstad  
 Set Svanholm

#### NON-COMMERCIAL

- \*850. Grieg. *Våren*, Op. 33, No. 2 (Vinje) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*851. Grieg. *Guten*, Op. 33, No. 1 (Vinje) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*852. Grieg. *Ved Rundarne*, Op. 33, No. 9 (Vinje) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*853. Grieg. *Fyremål*, Op. 33, No. 12 (Vinje) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*854. Grieg. *Fra Monte Pincio*, Op. 39, No. 1 (Björnson) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*855. Grieg. *Det første møde*, Op. 21, No. 1 (Björnson) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS

- \*856. Grieg. *Et Håb*, Op. 26, No. 1 (Paulsen) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*857. Grieg. *En Svane*, Op. 25, No. 2 (Paulsen) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*858. Grieg. *Eros*, Op. 70, No. 1 (Benzon) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS
- \*859. Grieg. *Jeg elsker dig*, Op. 5, No. 3 (Andersen) (N) (BBC Symphony; Malcolm Sargent, c.).  
 L 7 Sep 57 UORC 264 BBC CN 1206/SS

DECCA

860. Wagner. *Die Walküre*: Act I ["Wess' Herd dies auch sei"] (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 1062 V Oct 57 5405-5406 LXT 5429-5430  
 OS 25008-25009 SXL 2074-2075  
 GOS 581-582

Sieglinde	Kirsten Flagstad
Siegmund	Set Svanholm
Hunding	Arnold van Mill

861. Wagner. *Die Walküre*: Act I ["Gast, wer du bist wüsst' ich gern"] (G) (Vienna Phil.; Hans Knappertsbusch, c.).  
 (Z)VAR 1063 V Oct 57 5405-5406 LXT 5429-5430  
 OS 25008-25009 SXL 2074-2075  
 GOS 581-582

Sieglinde	Kirsten Flagstad
Siegmund	Set Svanholm
Hunding	Arnold van Mill

- \*862. Wagner. *Die Walküre*: Act I ["Der Männer Sippe"] (G) (Vienna Philharmonic; Hans Knappertsbusch, c.).  
 (Z)VAR 1064 V Oct 57 5405-5406 LXT 5429-5430  
 OS 25008-25009 SXL 2074-2075  
 Orpheum 8404 GOS 581-582  
 SS 2

Sieglinde	Kirsten Flagstad
Siegmund	Set Svanholm

863. Sibelius. Om Kvällen, Op. 17, No. 6 (Forsman) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24554 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 SEC 5024  
 CEP 605
864. Sibelius. Var det en dröm, Op. 37, No. 4 (Wecksell) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24555 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 BR 3059
865. Sibelius. På verandan vid havet, Op. 38, No. 2 (Rydberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24556 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
866. Sibelius. Det första kyssen, Op. 37, No. 1 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24557 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
867. Sibelius. Demanten på marssnoen, Op. 36, No. 6 (Wecksell) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24558 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
868. Sibelius. Flickan kom ifrån sin älsklings möte, Op. 37, No. 5 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24559 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
869. Sibelius. Arioso, Op. 3 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24560 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 BR 3059

870. Sibelius. Våren flyktar hastigt, Op. 13, No. 4 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24561 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 SEC 5024  
 CEP 605
871. Sibelius. Se'n har jag, frågat mera, Op. 17, No. 1 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24562 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
872. Sibelius. Men min fågel märks dock ikke, Op. 36, No. 2 (Runeberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24563 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248
873. Sibelius. Höstkväll, Op. 38, No. 1 (Rydberg) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24564 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 SEC 5024  
 CEP 605
874. Sibelius. Svarta Rosor, Op. 36, No. 1 (Josephson) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24565 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 SEC 5024  
 CEP 605
875. Sibelius. Säf, säf, susa, Op. 36, No. 4 (Fröding) (S) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 24566 L Feb 58 5436 LXT 5444  
 OS 25005 SXL 2030  
 SDD 248  
 SEC 5024  
 CEP 605



876.	Sibellus.	Kom nu hit, død, Op. 60, No. 1 (Shakespeare, trans. Boruffau) (S) (London Sym.; Øivin Fjeldstad, c.).
	(Z)AR 24567	L Feb 58
		5436 LXT 5444
		OS 25005 SXL 2030
		SDD 248
		BR 3059

NON-COMMERCIAL

877.	Interview with Kristian Lange, accepting position as Norwegian Opera's director (N).
	NRK 3732/4 0 3 Feb 58
*878.	Johansen. <i>Nordlands Trompet</i> : Vær hilset (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*879.	Johansen. <i>Nordlands Trompet</i> : Salme (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*880.	Johansen. <i>Nordlands Trompet</i> : Elementer og veirilig, a. Vinteren, b. Sommeren (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*881.	Johansen. <i>Nordlands Trompet</i> : Den nordlandske forsk (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*882.	Johansen. <i>Nordlands Trompet</i> : Ved Alstadhougs præstegaard (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*883.	Johansen. <i>Nordlands Trompet</i> : Du pralende sei (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
*884.	Johansen. <i>Nordlands Trompet</i> : Epilog (Dass) (N) (Waldemar Alme, p.).
	NRK 2129 0 21 Aug 58 StARS 580821 MI
885.	Sinding. <i>Strengjeleik</i> , Op. 40: Det gule Haare utover Nakken (Egnund) (N) (Waldemar Alme, p.).
	NRK 2130 0 23 Aug 58 NYPL F-VII
886.	Sinding. <i>Strengjeleik</i> , Op. 40: Eg veit meg aldri, kor det er laga (Egnund) (N) (Waldemar Alme, p.).
	NRK 2130 0 23 Aug 58 NYPL F-VII
887.	Sinding. <i>Strengjeleik</i> , Op. 40: Aa me hev sulla ihop so lenge (Egnund) (N) (Waldemar Alme, p.).
	NRK 2130 0 23 Aug 58 NYPL F-VII

888. Sinding. *Strengjeleik*, Op. 40: Paa andra Aare eg gjeng og gronar (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
889. Sinding. *Strengjeleik*, Op. 40: No maa eg slutte og vera gla (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
890. Sinding. *Strengjeleik*, Op. 40: Naar Sola ski'ne aa Skya blenkjer (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
891. Sinding. *Strengjeleik*, Op. 40: Eg vil deg 'kje elske (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII Acanta BB 23.189
892. Sinding. *Strengjeleik*, Op. 40: Del seier, naar Tia skrie (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
893. Sinding. *Strengjeleik*, Op. 40: Du Mor, som einsam helme gjeng (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
894. Sinding. *Strengjeleik*, Op. 40: D'er 'kje Draumar som leikar (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
895. Sinding. *Strengjeleik*, Op. 40: Ei Rjupa ifraa Vidda (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
896. Sinding. *Strengjeleik*, Op. 40: Signe heiter Gjenta mi (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII
897. Sinding. *Strengjeleik*, Op. 40: Eg tykkjer det er reint langsamt (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII Acanta BB 23.189
898. Sinding. *Strengjeleik*, Op. 40: Eg tarv ikkje Ljose aa kvejkje (Egnund) (N) (Waldemar Alme, p.).  
NRK 2130 0 23 Aug 58 NYPL F-VII Acanta BB 23.189
899. Borgstrøm. *Salome I*: Tag mit spænde af smaragder (Monrad) (N) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
900. Borgstrøm. *Salome II*: Kong Salome hvor færdes du? (Monrad) (N) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
901. Borgstrøm. Storme som aldri briste (Monrad) (N) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI

902. Borgstrøm. Til min mor (Monrad) (N) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
903. Borgstrøm. Wer von einst'ger Liebe spricht (Efendi) (G) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
904. Borgstrøm. Dein Geständnis, wetterleuchtend (Efendi) (G) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
905. Borgstrøm. Meine Haft ging jäh zu Rüste (Efendi) (G) (Waldemar Alme, p.).  
NRK 51461/1, 52967/3 0 4 Sep 58 StARS 580904 MI
906. Haarklou. Tora synger, Op. 32, No. 2 (Hamsun) (N) (Waldemar Alme, p.).  
NRK 2131 0 4 Sep 58 StARS 580829 MI
907. Haarklou. Hvad suser i natten, Op. 32, No. 4 (Hamsun) (N) (Waldemar Alme, p.).  
NRK 2131 0 4 Sep 58 StARS 580829 MI
908. Haarklou. Med røde rosor, Op. 23, No. 1 (Hamsun) (N) (Waldemar Alme, p.).  
NRK 2131 0 4 Sep 58 StARS 580829 MI
909. Haarklou. Malnat (Krag) (N) (Waldemar Alme, p.).  
NRK 2131 0 4 Sep 58 StARS 580829 MI
910. Haarklou. Minde (Krag) (N) (Waldemar Alme, p.).  
NRK 2131 0 4 Sep 58 StARS 580829 MI

DECCA

911. Wagner. *Das Rheingold* ["Weia! Waga! Woge! du Wellen!"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1143 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Fricka	Kirsten Flagstad
Wotan	George London
Alberich	Gustav Neldlinger
Freia	Claire Watson
Fasolt	Walter Kreppel
Fafner	Kurt Böhme
Donner	Eberhard Wächter
Froh	Waldemar Kmentt
Loge	Set Svanholm
Mime	Paul Kuen
Erda	Jean Madiera
Woglinde	Oda Balborg
Wellgunde	Hetty Plumacher
Flosshilde	Ira Malaniuk

912. Wagner. *Das Rheingold* ["Wotan, Gemahl! Erwache!"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1144 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Cast as for no. 911 above.

913. Wagner. *Das Rheingold* ["Umsonst sucht ich"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1145 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Cast as for no. 911 above.

914. Wagner. *Das Rheingold* ["Wer hilfe mir!"] (G) (Vienna Philharmonic; Goerge Solti, c.).  
 (Z)VAR 1146 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Cast as for no. 911 above.

915. Wagner. *Das Rheingold* ["Gezahl't hab' ich"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1147 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Cast as for no. 911 above.

916. Wagner. *Das Rheingold* ["Heda! Heda! Heda!"] (G) (Vienna Philharmonic; George Solti, c.).  
 (Z)VAR 1148 V Sep-Oct 58 5585-5587 LXT 5495-5497  
 OS 25078-25080 SXL 2101-2103  
 RING S MET 382-384  
 SET 382-384

Cast as for no. 911 above.

917. Grieg. *Efteraarsstormen*, Op. 18, No. 4 (Richardt) (N) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 25693 L 5-8 Jan 59 5525 LXT 5558  
 OS 25103 SXL 2145  
 SDD 209

918. Grieg. *Og jeg vil ha' meg en hjertenskjær*, Op. 60, No. 5 (Krag) (N) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 25694 L 5-8 Jan 59 5525 LXT 5558  
 OS 25103 SXL 2145  
 SDD 209

919. Grieg. *Jeg giver mit digt til våren*, Op. 21, No. 3 (Bjørnson) (N) (London Symphony; Øivin Fjeldstad, c.).  
 (Z)AR 25695 L 5-8 Jan 59 5525 LXT 5558  
 OS 25103 SXL 2145  
 SDD 209  
 BR 3059

920. Grieg. Tiltalen No. 1, Op. 59, No. 3 (Paulsen) (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25696	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
921. Grieg. Tiltalen No. 2, Op. 59, No. 4 (Paulsen) (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25697	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
922. Eggen. Ære det evige forar i livet (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25698	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
923. Alnæs. De hundrede violiner (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25699	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209 BR 3059
924. Alnæs. Vaarlængsler (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25700	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
925. Alnæs. Nu brister i alle de Kløster, Op. 26, No. 2 (Stuckenberg) (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25701	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
926. Alnæs. Februarmorgen ved golfen, Op. 28, No. 3 (Vogt & Wildenwez) (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25702	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209
927. Lie. Nykelin (N) (London Symphony; Øivin Fjeldstad, c.).			
(Z)AR 25703	L 5-8 Jan 59	5525 OS 25103	LXT 5558 SXL 2145 SDD 209

928. Lie. Skinnvengbrev (N) (London Symphony; Øivin Fjeldstad, c.).  
(Z)AR 25704 L 5-8 Jan 59

5525  
OS 25103

LXT 5558  
SXL 2145  
SDD 209

NON-COMMERCIAL

929. Interview with Thorstein Diesen telling about the Norwegian Opera (N).  
NRK 54363/1 O 18 Jan 59

930. Flagstad's greeting to audience at first performance of Norwegian Opera's production of d'Albert's *Tiefland* (N).  
NRK 2123-2128 O 16 Feb 59

931. Interview with Knud de Hegermann-Lindencrone (N? or D?).  
O 16 Feb 59

932. Interview with Torstein Gunnarson. Flagstad reads Gunnarson's translation of *Kindertotenlieder* text (N).  
NRK 448/3-48/1 & 52721/4 O 4 Oct 61

\*933. Interview with Torstein Gunnarson, reviewing her life and career (N).  
NRK 435/2 O 29 Dec 61

COMPOSITE

\*934. Wagner. *Siegfried*: "Heil dir, Sonne" to end of opera (G).

EJS 238

Siegfried  
Brünnhilde

Lauritz Melchior  
Kirsten Flagstad

NON-COMMERCIAL

\*935. Strauss. *Allerseelen*, Op. 10, No. 8 (Gilm) (G) (with piano [Edwin McArthur?]).  
? ?

StARS 560218 MI

\*936. Grieg. *Jeg elsker dig*, Op. 5, No. 3 (Andersen) (N) (with piano [Edwin McArthur?]).  
? ?

StARS 560218 MI

NOTES  
(Numbers refer to discography numbers)

3-4. IRCC 3040 is a dub and not pressed from the original matrices.

21-26. The "AL" catalogue numbers were probably issued only in Norway; the "X" numbers usually indicate discs pressed for export. It is therefore likely that "AL" numbers exist for all records made during the January 19, 1929, session, although, owing to the extreme scarcity of Norwegian record catalogues and of the discs themselves, none has been traced. It is also possible that such numbers exist for the four sides made in 1923 (discography numbers 17-20), but again, no such numbers have been traced.

27-30. Date from Knud Hegermann-Lindencrone. The earliest Columbia records made by the electrical process bore "W" as the first element of the matrix code. This indicated Western Electric cutter heads, which were soon replaced by Columbia's own cutters, marked "C" instead of "W." Because Western Electric cutters are indicated and the matrix numbers are extremely low, I suspect the recording date may be four to five years earlier than that indicated.

Ole and Lasse Flagstad were Kirsten's brothers. Both professional musicians, Ole played violoncello and Lasse was a pianist. It has been impossible to audition these discs and ascertain what parts Flagstad's brothers play, though it is certain that they appear on them.

31. No copies are known to exist and the excerpt is not further identified. It must be this recording to which Peter G. Davis refers in "Piracy on the High C's," *Music and Musicians*, vol. 21, no. 9 (May 1973), 39.

36. The following segments, all issued on EJS 444, are known to exist:

mm. 1229-1459: "Hinweg! Hinweg! fleh die Entweihte!" to "Schwester! Geliebte!"

mm. 1878-1923: "Kehrte der Vater nun Heim" to "Wehwaite! Wehwaite! Steh mir zum Streite, sollen dich Hunden nicht halten!"

In addition, Flagstad had her portions of the third act, but this was stolen from her home.



38. From the Ford Sunday Evening Hour. April 21, 1935, was Easter, and the date on both EJS 338 and LR 120 is incorrect.

39. This recording came to light in the Stanford Archive of Recorded Sound just as the final draft of this discography was being prepared. It has been impossible to hear the tape, and the listing is a transcription of the information supplied to me by Stanford's archivist, Barbara Eick, letter to the author, November 14, 1980.

40-44. Recorded 1:00-3:50 p.m. EST.      45-46. Recorded 3:50-4:40 p.m. EST.      47. Recorded 4:40-5:15 p.m. EST.

49-52. Recorded 1:30-3:30 p.m. EST.      53. Recorded 3:30-3:50 p.m. EST.      54. Recorded 3:50-4:20 p.m. EST.

55-58. Recorded 4:20-5:20 p.m. EST.

57. Take one exists with the notation in Norwegian on the label, "We both think this not good."

58. Take one exists. It is not known which take is on STARS 610000 MI.

59, 92-97. A GENERAL NOTE ON HMV'S RECORDINGS AT COVENT GARDEN.

HMV began to record during actual performances at the Royal Opera House, Covent Garden, London, on May 31, 1926, a performance of *Mefistofele* that served as the dry run for recording Nellie Melba's farewell appearance there on June 8, 1926. Recording continued sporadically till sometime around June 16, 1939, when Covent Garden closed for the duration of the war. Only a handful of discs (and no complete performances) were issued by the various branches of EMI. See Walter Legge, "Piracy on the High C's," *About the House*, vol. 4, no. 2 (Spring 1973), and A. A. G. Delicata, "Actual Performance Recordings, Covent Garden, 1926-1928," *The Record Collector*, vol. 14, nos. 7-8.

As best as can be determined, it was HMV's custom to assign a number to each performance recorded, appending 78 r.p.m. side numbers after a hyphen. The beginnings and ends of sides probably overlapped, as was also usual with 41 cm transcription discs, though it has been impossible to hear any HMV tests to be sure. These discs were then apparently transferred to other 78 r.p.m. matrices having the usual "2EA" matrix prefixes. Presumably during these transfers the breaks between sides were rearranged to fit the sense of the music better. For example, discography number 93, *Die Götterdämmerung*, was assigned number 6543. Side 5 of the performance (6543-5) was then transferred to matrix 2EA 5623-1. The notes for the individual Flagstad recordings from Covent Garden performances will set forth, as accurately as can now be determined, all the matrix and transfer information.

59. Recorded by HMV during actual performances at Covent Garden. Performance dates were May 18, 22 (Act II broadcast, BBC National), June 2 (Act III broadcast, BBC Regional), and June 11. HMV also recorded *Tristan* at Covent Garden on June 18 and 22, 1937 (discography numbers 96-97). HMV's copies of these performances are, at the moment, not in their archives, but a copy in private hands bears the following matrix numbers (all take one): 2EA 3357-2EA 3358, 2EA 3296-2EA 3345. Though there is no date or further identification on these records, interpolating the numbers with those of other matrices whose recording dates are known strongly suggests they stem from 1936; note also that there appears to be two different performances involved: if 2EA 3345 represents the end of one performance, 2EA 3357 and 2EA 3358, the first two sides listed, are probably from the performance immediately following. (I suspect 2EA 3357 and 2EA 3358 are a recording of the prelude from the performance following that from which the rest of the opera was taken.)

63. It is impossible to determine which take is on StARS 610000 M3.
- 66-67. Take 2 exists. Though it is impossible to be certain which take is on StARS 610000 M4, it is probably take 2.
- 68-70. It is impossible to determine which take is on StARS 610000 M4.
- 80-81. Both takes exist. It is impossible to determine which take is on StARS 610000 M4.
82. A short excerpt from the Rhine Journey, consisting of mm. 684-878, and, of course, not containing singing by Flagstad, was also recorded during this performance.
83. Only this portion broadcast.      84. EJS 157 lacks the prelude but is otherwise complete as performed.
86. EJS 557:

Act I: mm. 1-117: "Hört! Grafen, Edle, Freie von Brabant" to "Jetzt rede, dass der Drangsal Grund ich weiss"  
 (without Flagstad)  
 mm. 307-515: "Mein armer Bruder" to bar before "Wer hier im Gotteskampf"  
 mm. 644-827: "Wunder, ein Wunder" to bar before "Nun hört! Euch Volk und Edlen"  
 mm. 903-end of act: starts "Nun hört mich und achtet wohl"

Act II: mm. 424-474: scene 2, "Euch Lüften, die mein Klagen" to "In Liebe"  
 mm. 561-833: "Entweihte Götter" to after "durch ihren Hochmuth werd' Ihr Reu!"

Act III: mm. 305-766: scene 2, "Das süsse Lied verhallt" to "Dein Schwert! Dein Schwert!"  
 mm. 1222-1584: "In fernem Land" to "noth thust du uns an!"

UORC 308: Complete as performed, except the section of Act II, mm. 1087-1399 ("Und weiter kündet euch der König an" to "Sie naht, sie naht, die Engelgleiche") is replaced from the Metropolitan Opera broadcast of February 19, 1938 (discography number 135).

87-89. From the General Motors Hour. All known copies of "Night" ("O Lovely Night," number 89) are incomplete.

91. From the motion picture *The Big Broadcast of 1938*.

92. HMV matrices 2EA 5237-2EA 5252, all take one. 2EA 5253 may also be from this performance, but it is impossible to be certain. Flagstad also had the broken test 2EA 4800, marked *Die Walküre*, but it is not certain if it is from this performance or what portion of the opera it is.

93. HMV test number 6543, sides 1-28, transferred as follows:

<i>Matrix</i>	<i>Part of Opera</i>	<i>Transfer from</i>	<i>Transfer Date</i>
2EA 5619-1	[1]	[?]	[?]
2EA 5620-1	[2]	[?]	[?]
2EA 5621-1	[3]	[?]	[?]
2EA 5622-1	[4]	[?]	[?]
2EA 5623-1	5	6543-5	11 Aug 37
2EA 5624-1	6	6543-6	11 Aug 37
2EA 5625-1	7	6543-6 & 7	11 Aug 37
2EA 5626-1	8	6543-7 & 8	11 Aug 37
2EA 5627-1	9	6543-8 & 9	11 Aug 37
2EA 5628-1	10	6543-9 & 10	11 Aug 37
2EA 5629-1	11	6543-10 & 11	11 Aug 37
2EA 5630-1, 2	12	6543-11 & 12	11 Aug 37
2EA 5631-1	13	6543-12 & 13	12 Aug 37
2EA 5632-1	14	6543-14 & 15	12 Aug 37
2EA 5633-1	15	6543-15	12 Aug 37
2EA 5634-1	16	6543-16	12 Aug 37
2EA 5635-1	17	6543-17	12 Aug 37
2EA 5636-1	18	6543-17 & 18	12 Aug 37
2EA 5637-1	19	6543-18 & 19	12 Aug 37
2EA 5638-1	20	6543-19 & 20	12 Aug 37
2EA 5639-1	21	6543-20 & 21	12 Aug 37
2EA 5640-1	22	6543-21-23 [ <i>sic</i> ]	13 Aug 37
2EA 5641-1	23	6543-23 [ <i>sic</i> ]	13 Aug 37
2EA 5642-1	24	6543-23 & 24	13 Aug 37
2EA 5643-1	25	6543-25	13 Aug 37
2EA 5644-1	26	6543-26	13 Aug 37
2EA 5645-1	27	6543-26 & 27	13 Aug 37
2EA 5646-1	28	Finale	[?]

N. B. The label of 2EA 5619-1 is marked *Der fliegende Holländer*, though it bears a *Götterdämmerung* number. See also note 94. According to Knud Hegermann-Lindencrone, letter to the author, July 8, 1980, 2EA 5621 and 2EA 5622 are the prologue, 2EA 5623-2EA 5629 are the scene between Brünnhilde and Waltraute in Act I ("Altgewohntes Geräusch," etc.), 2EA 5630-2EA 5645 are scenes from Act II (I suspect that 2EA 5630-2EA 5645 actually cover the material known to survive from both Acts II and III).

The following parts of the performance are known to exist:

Act I: mm. 299-681: "Hinab!" to mid-Rhine Journey  
mm. 1907-end of act: starts at "Altgewohntes Geräusch"

Act II: mm. 743-end of act: starts at "Heil dir, Gunther"

Act III: mm. 1154-end of act: starts at "Her den Ring!"

94. HMV test number 6544, sides 1-18 (June 7 performance); 6545, sides 1-23 (June 11 performance).

95. HMV test number 6546, sides 1-3.

94-95. The tests listed above were transferred as follows. It is not known which sections of the opera are taken from which performance.

<i>Matrix</i>	<i>Transfer from</i>	<i>Transfer date</i>
2EA 5600-1	6544-1/6545-2	10 Aug 37
2EA 5601-1	6545-2	10 Aug 37
2EA 5602-1, 2	6545-2 & 3	10 Aug 37
2EA 5603-1	6544-4	10 Aug 37
2EA 5604-1, 2	6544-5/6545-5	10 Aug 37
2EA 5605-1	654?	10 Aug 37
2EA 5606-1	?	10 Aug 37
2EA 5607-1	6545-8 & 9	10 Aug 37
2EA 5608-1	6545-9 & 10	10 Aug 37
2EA 5609-1	6545-10 & 11	10 Aug 37
2EA 5609-2	? [same as above?]	17 Sep 37
2EA 5610-1	6545-12	10 Aug 37
2EA 5611-1	6545-12 & 13	10 Aug 37
2EA 5612-1	6545-13 & 14	10 Aug 37
2EA 5613-1	6545-14 & 15	11 Aug 37
2EA 5614-1	6545-15/6544-14	11 Aug 37
2EA 5615-1	6544-14 & 15	11 Aug 37
2EA 5616-1	6545-18	11 Aug 37
2EA 5617-1	6545-22	11 Aug 37
2EA 5618-1	6545-23	11 Aug 37
[2EA 5619-1]	[6543-1]	[11 Aug 37]

N. B. 2EA 5619-1 is marked *Der fliegende Holländer* though it bears a *Götterdämmerung* number. See also note 93. The following excerpts are known to exist:

Act I: no. 3, mm. 298-end of no. 5: starts "Die Frist ist um"  
no. 4, mm. 50-496: "Weit komm' ich her" to "So gleich die Anker lichten wir."

Act II: beginning of no. 5-no. 7, m. 160: ends "Hilf Himmel! Senta!"  
no. 9, m. 20-end of Act II

Act III: beginning of no. 12-m. 362: ends "So nehmt! Der Nachbar"  
no. 14-end of opera

Orpheum 8404 and LR 120: Senta's Ballad ["Trafft ihr das Schiff"]

96. HMV test 6547. No transfers have been traced, but see also note 59. The complete performance exists in a handful of private collections, but all copies in general circulation have the end of Act I ("Treuloser holde" to the end of the act) replaced with the corresponding section of the June 22, 1937, performance (number 97). In addition, it is widely thought that Act III issued on ANNA 1050 is actually from the performance of June 22; to many ears (mine included), the Kurvenal in this act sounds unmistakably like Paul Schöffler. On the side of those who claim it to be the third act of June 18, however, it should be noted that the collector who transferred the original 78 r.p.m. tests to tape told me he was given only the second act of the June 22 performance and that the end of the Liebestod in the June 18 performance was cracked. There are heavy clicks in the Liebestod issued on ANNA 1050. It should also be noted that, among some glaring typographical errors, the label of ANNA 1050 lists Schöffler and Thorborg for the roles of Kurvenal and Brangäne, respectively.

EJS 258: Highlights from Act I  
UORC 302: Act I complete  
Rococo RR 5382: Act I, "Weh! Ach Wehe! dies zu schulden"

97. HMV test 6548. No transfers have been traced, but see also note 59. The complete performance exists, though only Act II (if one may believe record labels, cf. note 96) is in circulation.

108. Take 2 exists. 110-13. From the Ford Sunday Evening Hour.

114-17. John Pfeiffer, letter to the author, June 17, 1980, says the following takes were used for the VIC 1517 and 26.41399AG Issues: CS 013069-3, CS 013070-2, CS 013071-1, and CS 013072-1. It has been impossible to determine

which takes were used for EJS 432. The takes listed below, along with the comments on their labels, exist in a private collection:

CS 013069-1 ("Inferior")  
2 ("Superior" "Starke S")  
3  
CS 013070-1 ("Weisst du was Ich war [*etc*]")  
2  
CS 13071-1 ("Mein Erbe")  
CS 013072-1 ("Finale")

Recorded 12 m.-1:15 p.m. EST with an orchestra of 105.

118-27. Recorded 2:15-4:15 p.m. EST with an orchestra of 65.

127. The Victor files say take 1A was issued, but the copy in the Stanford Archive of Recorded Sound shows take 1 for this side, a pedantic point since they are both the same performance.

128. Recorded during the San Francisco Opera's annual tour to Los Angeles. Only Act II was broadcast, and though the commentators were Hedda Hopper and John McCormack, none of the known copies contains their talk.

129-31. From the Chesterfield Hour.

132. The following bits of Act I are known to exist:

mm. 1-161: ends at "Wer kam ins Haus und liegt dort am Herd?"

mm. 325-774: beginning of scene 2 to "Wie gleicht er dem Weibe! Der gleissende Wurm [glänzt auch ihm aus dem Auge.]"

This is the performance in which Marjorie Lawrence began to sing Brünnhilde's Battle Cry in French. See Marjorie Lawrence, *Interrupted Melody* (Carbondale and Edwardsville, Illinois: Southern Illinois University Press, 1949), 139-40. The conductor's and prompter's displeasure is audible in the extant recording.

133. The STARS tape bears the date December 25, 1938, though it is unquestionably the same recording as EJS 432 and LR 120. According to the *New York Times*, Flagstad broadcast "Silent Night" on Christmas Eve in both 1937 and 1938. Because Flagstad, in a short speech before she begins to sing, mentions Ernestine Schumann-Heink, who had a long-standing tradition of singing "Silent Night" on Christmas Eve and who had died the year before, the 1937 date seems more probable.

135. This was originally recorded on 30 cm 78 r.p.m. aluminum discs, using two turntables; thus no music is missing at the disc changes. But sides 1 and 3 of the set have become lost (corresponding to mm. 1-61 and mm. 184-266) and these portions were replaced on the UORC 194 issue with the March 27, 1937, Metropolitan Opera broadcast (see discography number 86 and notes). None of the missing music affects Flagstad's part.

136-39. From the Ford Sunday Evening Hour.

140. Broadcast on Good Friday. Artur Bodanzky suffered a heart seizure during Act I and was obliged to rest while Erich Leinsdorf conducted Act II; apparently Bodanzky was sufficiently recovered to conduct the last act.

142-43. From the Kraft Music Hall.

144. Complete as broadcast: there is talk over the prelude till m. 26; the announcements begin again at m. 1103 and the music cuts out entirely in m. 1115.

145. Excerpts, without Flagstad, from Acts II and III are also known to exist.

146. Performed with Bodanzky's recitatives instead of the spoken dialogue. The "Goldarie" was not performed.

148. The following excerpts are known to exist (Flagstad does not appear in any excerpts from Act III):

Act II: mm. 520-707: before scene 3 to mid-march  
mm. 734-782: "Landgraf Hermann, Heil!" to "du frohe Ruf erschalle."  
mm. 962-1110: "Heil! Thüringens Fürsten, Heil!" to "Vergleßen froh mein letztes Herzensblut!"  
mm. 1121-1490: "[wie ich erkenn' der Liebe reinstes] Wesen" to "Elisabeth, was muss ich"  
mm. 1507-1544: "Heil ihn rauben?" to "Vernehmt durch mich was Got-[es wille Ist!]"  
mm. 1584-1646: "[Er]-löser litt" to "Du Glaube sei ihm neu gegeben dass auch"

Act III: mm. 325-441: "Elisabeth, dürft' ich dich nicht geleiten?" to "vom Herzen, das sei nie verreiht"  
mm. 463-629: after "Engel dort zu werden" to "Verschloss'nen [Aug's, ihr Wunder]"  
mm. 920-end of opera: starts "Ein Engel bat für dich"

150. The first broadcast, according to the announcements, of this act uncut. According to David Hamilton, "*Tristan in the Thirties*," part II, *Musical Newsletter*, vol. 7, no. 2 (Spring 1977), 9n, "a passage of 37 measures is patched in from the Metropolitan Opera broadcast of December 27, 1939 [*sic*]." There was no Metropolitan Opera broadcast of *Tristan* on December 27, 1939, but there was one on December 27, 1949, so it is assumed that this is the broadcast Hamilton means. He does not say which 37 measures are spurious.

151. One of the Metropolitan's World's Fair broadcasts in 1939. Only this portion was broadcast.



- 152-54. From the Ford Sunday Evening Hour. 155-56. Only this portion broadcast.
- 157-70. With an orchestra of 62.
- 157-60. DB 5771-DB 5772 were assigned but never issued; the DB 6016-DB 6017 issue was made instead.
- 157, 163, 166, 168, 170. Take numbers so listed in Victor's files, with no mention of any others having been made.
171. EJS 258: Dich, teure Halle  
EJS 145: Apparition of Venus, Act II (without Flagstad)
172. Recorded from a broadcast of a Finnish Relief concert by Melo Tone records; issued without matrix or record numbers.
173. The performance was uncut. STARS 400217 M1-3 contains Acts II and III only.
175. From the NBC Civic Concert tenth anniversary program.
176. UORC 182 is mis-labeled. The date and cast on the label are for the February 8, 1941, Metropolitan Opera broadcast, but the performance issued is actually that of March 23, 1940. Cf. number 198.
- 186-96. WCT 1105 contained record numbers 449-0020 through 449-0024.
- 186-91. Recorded 1:00-3:00 p.m. EST. 192-96. Recorded 2:00-4:05 p.m. EST.
197. The GAW issue is taken from home acetates, recorded using one turntable and with the lacunæ resulting from record changes filled in from other performances.
198. UORC 182 is mis-labeled with the date and cast of this performance but is actually taken from the broadcast of March 23, 1940. The issue on MET 3 has a number of lacunæ, the result of technical breakdowns during the original broadcast, filled in from the March 23, 1940, performance. They are, in Act II, "Bist du mein?" to "O [Wonne der Seele]" and, in Brangäne's watch, "[die den Schläfern Schlimmes] Ahnt" through the bar before Isolde's "Lausch', Gellebter!" The MET 3 issue (and all other copies known to exist) lacks the first chord of the Act III prelude, but no attempt was made to fill it in from other performances. Cf. number 176.
199. Performed with spoken dialogue.
201. There were three performances of *Tristan* during the 1947 season, the first on February 26. The following excerpts are known to exist:



- Act I: mm. 373-504: "Von meiner Herrin?" to "Hei unser Held Tristan, wie der Zins zahlen kann!"  
 mm. 1142-1243: "Herrn Tristan bringe meinem Gruss" to "ohne Rat in fremdes Land hätt sie mit dir mich entsandt?"  
 mm. 1495-1584: "War Morold dir so wert" to "Was hast du mir zu sagen?"  
 mm. 1725-1781: potlun music to "Not für kurzen Tod! Tor' [ger Treue]"
- Act II: mm. 93-232: Introduction to "ein Einz'ger war's, Ich ach-[tet es wohl]"  
 mm. 499-1023: Introduction to scene 2 to "um einsam in öder Pracht"  
 mm. 1501-1685: "Bangen aus dir er je erwacht?" to "vor Schande dir bewahrt"
- Act III: mm. 161-271: "[Seine Stim]-me!" to after "du selig sollst gesunden" (without Flagstad)  
 mm. 521-649: "O Treue! Hehre, holde Treue!" to "Durch A-[bendwehen drang]" (without Flagstad)  
 mm. 878-960: "Das Schiff? Stehst du's noch nicht?" to "Ach, Isolde! Isolde! Wie schön bist du" (without Flagstad)  
 mm. 1093-1319: "Hinter dem Riff?" to "Isolde! Ha!" (with Flagstad)  
 mm. 1545-end of opera: starts "[dass der Treue durch mit] kommt" (with Flagstad)

207-11. FALP 194 originally contained the 1948 performance of the Immolation Scene, but it was later replaced by the 1952 performance (discography number 417) on this same record number. RCA 45 r.p.m. set WHMV 1024 consisted of record numbers 149-0147 through 149-0150.

223. There were four performances of *Tristan* during the 1948 season, the first on April 14; the surviving excerpts, detailed below and in a private collection, are so dated.

- Act I: mm. 1-110: i.e., complete prelude
- Act II: mm. 56-471: Introduction to "wo sie dein Licht verscheuchte"  
 mm. 1806-1860: "Dies wundervolle Weib" to "meiner Ehren Ende errei-[che?]"
- Act III: mm. 11-244: mid-prelude to "doch zu den Schiffelein hin auf den Schultern trug ich dich; die sind [breit]" (without Flagstad)  
 mm. 295-430: "doch, was ich sah, das kann ich dir nicht sagen" to "Das Licht wann löscht es aus?" (without Flagstad)  
 mm. 688-880: "mich sehnen und sterben!" to "Das Schiff? Stehst du's [noch nicht?]" (without Flagstad)  
 mm. 1548-end of opera: starts "Tod den alles!" (with Flagstad)

245. Often incorrectly attributed to Handel. There was a transfer on December 30, 1948, to 2EA 13205-3; take one exists in a private collection.

246-52. Recorded from a BBC broadcast; rebroadcast July 7, 1948. The dates on the private-label issues are incorrect.

253. There were performances of *Tristan* on August 13, 15, 18, 20, and 28, 1949, and, according to William R. Moran, letter to the author, February 3, 1980, it was the practice of the city-owned radio station, located in the Teatro Colón opera house, to record all performances there. Therefore, it is likely that the *Tristan* performances on all the above dates once existed. There were also performances of *Die Götterdämmerung* at the Colón on September 3, 5, 8, 11, and 19, 1948, along with an orchestral concert on October 6, 1948, all of which were probably similarly recorded. It has been impossible, however, to find out whether they actually were recorded or if they still exist. See also Roberto Caamaño, *La Historia del Teatro Colón, 1908-1969*, 3 vols. (Buenos Aires: Editorial Círculo, S. R. L., 1969), which includes artist rosters, repertoire, and annals for each season, a list of concerts and recitals given in the Colón, and an important article by Caamaño, "Actividad musical en Buenos Aires antes de la inauguración del actual Teatro Colón," vol. 1, pp. 19-128.

263. The issued take 1B indicates some sort of transfer from tape, but the transfer date has not been determined.

266. Transfers to 2EA 13923-2B, 2C on March 2, 1950.

267. Transfers to 2EA 13924-1C, 1D on March 2, 1950.

268. Transfers to 2EA 13925-2A, 2B on March 2, 1950; transfer to 2EA 13925-2C on April 17, 1950.

269. Transfers to 2EA 13926-1C, 1D on March 2, 1950.

270. Transfers to 2EA 13927-1C, 1D on March 2, 1950; transfer to 2EA 13927-1E on April 17, 1950.

271. Transfers to 2EA 13928-1C, 1D on March 2, 1950; transfer to 2EA 13928-1E on April 17, 1950; remake of 2EA 13928-1E on June 5, 1950; transfer to 2EA 13928-1F on September 6, 1950.

276. Henning Smidth Olsen, letter to the author, March 14, 1979, says about this recording, "I got the information about the existence of that tape from Mr. Paul J. Minchin.... I have not *myself* been able to trace that tape, so it might eventually not even exist or have existed." My attempts at corresponding with Minchin on the matter have been unsuccessful; no one seems to have his address.

277-79. From the Standard [OII] Hour. 277. EJS 258 bears the wrong date.

280. EJS 327: Act II: "Nun zähme dein Ross" to "Ho-yo-to-ho"  
"Siegfried! Sieh auf mich" to end of act

Act III: "Tönend erklang mir" to end of act

281. EJS 390: "Heil dir, Sonne" to end of opera.
282. EJS 318: Prologue: "Zu neuen Taten" (Flagstad and Lorenz)  
Act II: "Gegrüsst sei, teurer Held" to end of act (Flagstad, Lorenz, Weber, Hermann, Konetzni)
- 292-95. This was the world première of Strauss's *Vier letzte Lieder*. Note that at this performance they were not sung in the order that has now become standard (i.e., Frühling, September, Beim Schlafengehen, Im Abendrot). There is a persistent rumor that these recordings do not represent the actual world première but rather the dress rehearsal. This is not so; the extant recordings were made from the BBC broadcast by a British collector named Thomas N. H. Godfrey, now deceased (Richard Bebb, conversation with the author, November 7, 1977). At some time prior to Godfrey's demise, Bebb borrowed the acetates and transferred them to tape; thus it is from his transfer that all subsequent copies have been made. But it is certain that they are the actual first performance; Godfrey would have had no access to a dress rehearsal. In addition, there is an equally persistent rumor that EMI recorded either the dress rehearsal or the first performance, though this can be neither authoritatively confirmed nor denied.
299. Reprinted in *Opera News*, vol. 15, no. 15 (January 29, 1951). During this broadcast, in response to a question about how she warms up, Flagstad sings, without accompaniment and in the correct key, some phrases from the Todesverkündigung scene of *Die Walküre*.
300. The BBC broadcast *Tristan* on June 29, 1950 and also on July 1, 1950. The recording listed here, in a private collection, is dated simply "June 1950," so it is assumed that it is the June 29 performance.
- 301-18. Arne Dørumsgaard, letter to the author, June 1, 1977, says that some or all of these recordings were issued in Latin America by Victor on 45 r.p.m. discs. Neither he nor anyone else seems to know the record numbers; he only recalls receiving the royalty check.
- 317-18. Transfer to OEA 14861-1A on July 10, 1950; transfer to OEA 14861-1B on August 1, 1950.
- 320-23. From the Standard [011] Hour.
330. The dialogue is in English, the singing in German. Only "Mir ist so wunderbar," "Abscheulicher," and the dialogue connecting them is known to exist, though Act I was broadcast complete.
- 331-38. There have been persistent rumors, especially after the details of Flagstad's complete recording of *Tristan und Isolde* was released (see number 416 and note), that she did not sing the two top C's in this recording of the *Siegfried* duet, Elisabeth Schwarzkopf generally being credited with those two notes. Hans Hansen, letter to the author, n.d. [postmarked Copenhagen, January 2, 1981], says, "As to the Siegfried duet, when Sylvia Fischer was here in 1972 to sing the witch in Nielsen's *Saul and David*, I mentioned the duet, and she was astonished: 'You know, I have never understood it, Flagstad never sang that note on stage, and here all of a sudden they came to get me from the other side of London, and, do you know, I am very proud, I have never mentioned it to anyone.'" Odeon IC 181-30 699-78: excerpt, "O Siegfried, dein war ich von je."

342. The following portions are known to exist:

Act I: mm. 394-1011: "Schuf sie euch Schaden je" to after "dich Thoren hiess sie mich grüssen"  
mm. 1017-1661: before "Was that dir das Weib?" to "selig im Glau-[ben!]"  
(i.e., missing mm. 1-393, 1012-1016)

Act II: ends at m. 1531 (i.e., one bar early; no vocal portions missing)

351. EJS 546 is wrongly dated September 1951. EJS 183 contains the opening scene.

353-54. Both entries are part of the same broadcast, a children's program, in which Flagstad sang and accompanied herself.

362-77. The Victor files note the issued take only for numbers 368 and 369, though, since takes I and IA are the same performance, such a differentiation is academic.

362-71, 376-77, 381-82, 394-95, 400, 405. WDM 1738 contained records 49-4082 through 49-4085.

381-83, 391-97, 399-407. The Victor files do not indicate the issued take (cf. note 362-77).

409. Transfer made to 2EA 16514-4A on May 1, 1952. 412. Transfers made to 2EA 16676-4A, 4B on July 15, 1952.

413. Transfers made to 2EA 16677-2A, 2B on July 15, 1952. 414. Transfers made to 2EA 16678-1A, 1B on July 15, 1952.

415. This was a performance of Act III only, wrongly identified as a La Scala performance on EJS 318.

416. Shortly after this record was released, a furor broke loose in the record periodicals all over the world when it was learned that Flagstad did not sing the two top C's in Act II where the lovers meet. These two notes were performed by Elisabeth Schwarzkopf, and, especially on the first note, the chicanery is readily apparent. It has since been claimed in many quarters that Schwarzkopf sang not only these two high C's, but also most of the other high notes of Isolde's role as well. Though proof either way is lacking (and my letter to Schwarzkopf herself on the subject remains unanswered), most experienced listeners believe Schwarzkopf sang only the two notes and that the rest is Flagstad. In particular, the somewhat coarse sound of some of these notes corresponds well to the sound of the same notes as documented on contemporary broadcast recordings. Cf. notes 331-38.

Angel XLP 5012, AB 8032, AB 9408-9411; Victor LHMV 1072, LM 1909: Mild und Ielse [Liebestod]

Electrola E/SME 80712, WCLP 746: Act I: "Tristan! Isolde!"  
Act II: "O sink' hernieder" to "Einsam wachend"

Electrola E/SME 80713, WCLP 747: Act II: conclusion  
Act III: "Heiha, hei" to end of act

HMV HQM 1235: Act II: "Isolde! Geliebte!" to "Rette dich, Tristan!"  
Act III: "Mild und leise" [Liebestod]

HMV 7EB 6018; Electrola 7EBW 6018, E 40202: Act III: "Ich bin's, ich bin's"; "Mild und leise" [Liebestod]

Pathé-Marconi OVC 2015C: Act II: "Hörst du sie noch?"  
Act III: "Mild und leise" [Liebestod]

Seraphim 60145: Act II: "O sink' hernieder" to "muss ich wachen"  
Act III: "Mild und leise" [Liebestod]

Victor LM 1829: Act I: "Den hab' ich wohl vernommen"  
Act II: "O sink' hernieder" to "Einsam wachend"  
Act III: "Mild und leise" [Liebestod]

417. FALP 194 as originally issued contained the 1948 performance of the Immolation Scene (numbers 207-11) but was later replaced by the 1952 performance.

421. An unidentified bass sings Hagen's final lines, "Zurück vom Ring," in this performance.

422-23. Transfers to 2EA 17364-1A and 2EA 17365-2A made on April 22, 1953.

424-25. Transfers to 2EA 17666-6A, 6B made on October 16, 1953. It has been impossible to determine the exact recording date of these matrices, which are placed here owing to their position in the numerical sequence.

454. ANNA 1025: No. 33 to end of opera. Incorrectly dated March 15, 1953.

455. The date June 1, 1953, comes from a sheet in David Hall's handwriting that is included in one of the files about the New York Public Library's Flagstad collection. It has been impossible both to hear this tape (owing to some persistent technical problems with its track configuration) and to look at the box. Bernard Miles, letter to the author, February 1, 1980, says there are no written archives of Mermaid Theatre performances from 1953, so additional documentation of cast and date are not forthcoming from that source.

467. Includes Flagstad's farewell speech to the audience. For confirmation of the date, see Richard Capell and Desmond Shawe-Taylor, "Kirsten Flagstad," *The New Grove Dictionary of Music and Musicians*, 6th ed., 20 vols, ed. Stanley Sadie (London: Macmillan, 1980), vol. 6, p. 625.



543-44. It is impossible to determine which take (or what sort of conflation of takes) appears on the NYPL and StARS tapes.

556. The label of UORC 243 incorrectly attributes this song to Arne Dørumsgaard.

610-21. According to John Culshaw, *Ring Resounding* (New York: Viking Press, 1967), 47, 50, the performance on Norwegian Radio lacked the Norn scene that opens the opera, the orchestral interlude between Act I, scenes 2 and 3, and Act II, scene I. Decca authorized sessions to restore these omissions, which took place on March 14, 1956. In addition to the above music, Flagstad wanted to remake certain unidentified sections of her own part, and, ultimately, there was not sufficient time to record the orchestral interlude.

BR 3040: unidentified excerpts

RS 62019 and GOM 579-580: "Zu neuen Taten" to beginning of Rhine Journey  
"Altgewohntes Geräusch" to end of Act I  
"Was müht Brünnhildens Blick" to end of Act II  
"Schweigt eures Jammers" to end of Act III

658. Orpheum 8404 contains a complete performance of "Du bist der Lenz" that is a composite of two different Flagstad recordings. From the beginning to the line "was im Busen ich barg" is from the June 1956 recording; the rest is from the complete recording of Act I (discography number 862). Cf. number 862 and note.

668-99, 704-53. Flagstad recorded many hymns with organ in the Ris Kirke, Oslo. The Norwegian Radio catalogue numbers for these tapes listed in the main body of the discography represent the raw material recorded; two editions were made from them, the first in 1956 and the second much later (probably in the 1970s). The first edition consisted of 46 hymns, the second of 40. In the second edition, several verses were omitted, preludes shortened, and the like. Torstein Gunnarson, letter to the author, September 16, 1980, assures me that both the raw material and the two editions made for broadcast still exist in Norwegian Radio's archives. From this material Decca also issued one LP disc. Below is a list of the two editions prepared by Norwegian Radio, which of these reels is in the New York Public Library and Stanford Archive of Recorded Sound, and a notation of those issued by Decca and Decca's matrix numbers for them. The numbers in parentheses after the titles refer to the discography numbers from which each title might have been drawn. After these lists come comments about the individual hymns taken from Norwegian Radio's catalogue cards. Though it seems likely that those marked "best" were used for broadcast and those marked "not good" were not, there is no evidence to show just how the various takes were spliced together to form the two editions that were ultimately broadcast.

FIRST EDITION

NRK 11432 (StARS 560000 M6, NYPL F-11, a):

1. Weyse. Alltid fridig når du går (D major, verser 1-3) (no. 675)
2. Anonymous. Lovet den Herre (A-flat major, verser 1, 2, 5) (no. 668)  
AR 27956 London 5638 Decca LXT 5662
3. Nicolai. Av høyheten oprunnen er (E major, verser 1, 3, 5) (nos. 669, 676)
4. Weyse. Den signede dag som vi nu ser (D major, verser 1, 6, 7) (no. 670)
5. Weyse. Gud signe vårt dyre fedreland (D major, verser 1, 2, 7) (nos. 671-72, 679, 697-98)  
AR 27959 London 5638 Decca LXT 5662
6. Hartmann. Fred til bot for blittert savn (A-flat major, verser 1-2) (nos. 681-82)
7. Lindeman. Gud skal all ting lage (A-flat major, verser 1, 2, 6) (no. 683)  
AR 27961 London 5638 Decca LXT 5662
8. Folksong. Herre Gud ditt dyre navn og ære (A major, verser 1-3) (no. 684)  
AR 27953 London 5638 Decca LXT 5662
9. Lindeman. Dype, stille, sterke, milde (F minor, verser 1-3) (nos. 685-86)  
AR 27963 London 5638 Decca LXT 5662
10. Neumarck. Hvo ene lader Herren råde (A minor, verser 1, 2, 7) (nos. 687-88)

NRK 11425 (StARS 560000 M7, NYPL F-11, b):

1. Folksong. Ingen vinner frem til den evige ro (G minor, verser 1-3) (no. 689)
2. Lindeman. I prektige himler og jorderiks hære (E major, verser 1, 2, 5) (no. 690)  
AR 27952 London 5638 Decca LXT 5662
3. Folksong. Jeg ser deg, o Guds Lam (G minor, verser 1, 2, 4) (no. 691)
4. Lindeman. Kjærlighet er lysets kilde (A-flat major, verser 1-3) (no. 693)
5. Purday. Leid milde ljøs (G major, verser 1-3) (nos. 694-95)  
AR 27958 London 5638 Decca LXT 5662
6. Folksong. Jesus, din søte forening å smake (A minor, verser 1, 3, 7) (no. 713)
7. Hassler. Velt alle dine veie (B minor, verser 1, 2, 4, 12) (no. 714)

NRK 11431 (StARS 560000 M8, NYPL F-11, c):

1. Folksong. Eg lyfter opp til Gud min song (G major, verser 1, 5, 7) (no. 715)
2. Anonymous. Overmåde fullt av nåde (E major, verser 1-3) (no. 716)
3. Zinck. På Gud alene (C major, verser 1, 3, 5) (nos. 717-18)
4. Lindeman. Sørg o kjære Fader du (D major, verser 1, 2, 5) (no. 704)  
AR 27957 London 5638 Decca LXT 5662
5. Nicolai. Sions vokter hever røsten (D-flat major, verser 1-3) (no. 705)
6. Beethoven. Kjærlighet fra Gud (A-flat major, verser 1-3) (no. 706)
7. Luther. Vår Gud han er så fast en borg (E-flat major, verser 1-4) (no. 707)  
AR 27964 London 5638 Decca LXT 5662
8. Anonymous. Alene Gud i himmerik (G major, verser 1, 2, 4) (no. 708)

NRK 11444 (StARS 560000 M9, NYPL F-11, d):

1. Grleg. Du Herre som er sterk og stor (D minor, verser 1-5) (no. 709)
2. Dykes. Hellig, hellig, hellig (E-flat major, verser 1-4) (no. 710)  
AR 27954 London 5638 Decca LXT 5662
3. Lindeman. Når mitt øie, tret av møie (A-flat major, verser 1, 2, 5) (nos. 720, 727)
4. Kugelman. Min sjel, min sjel, lov Herren (G major, verser 1, 2, 4) (nos. 722, 729)
5. Vulpius. Fagert er landet du oss gav (F major, verser 1, 4, 5) (nos. 723, 730)
6. Lindeman. Påskemorgen slukker sorgen (G major, verser 1-3, 7) (nos. 724, 731)  
AR 27965 London 5638 Decca LXT 5662
7. Thomson. Kjærlighet fra Gud (B-flat major, verser 1-3) (nos. 725, 732)  
AR 27955 London 5638 Decca LXT 5662
8. Anonymous. I Jesu navn skall all vår gjerning skje (F minor, verser 1-3) (nos. 726, 733)
9. Folksong. Eg veit i himmerik el borg (D minor, verser 1-3) no. 734)

NRK 11445 (StARS 560000 M10, NYPL F-11, e):

1. Krieger. Ett er nødig, dette ene (D major, verser 1, 4, 6) (no. 735)
2. Huguenot Melody. Jesus, dine dype vunder (A-flat major, verser 1, 4, 5) (nos. 711-12, 737)
3. Folksong. Mitt hjerte alltid vanker (A minor, verser 1, 7, 8) (nos. 742, 745)
4. Lindeman. Hvor salig er den lille flokk (D-flat major, verser 1-3) (nos. 719, 748)
5. Crüger. Nu la oss takke Gud (F major, verser 1-3) (no. 749)  
AR 27962 London 5638 Decca LXT 5662
6. Folksong. Den store hvite flokk (F-sharp major, verser 1) (nos. 680, 696, 751)
7. Lindeman. Kirken den er et gammelt hus (D-sharp minor, verser 1-3, 7) (nos. 692, 721, 728, 738)
8. Folksong. Deilig er jorden (F major, verser 1-3) (nos. 673-74, 677, 699, 739)  
AR 27960 London 5638 Decca LXT 5662

NRK 11446 (StARS 560000 M11, NYPL F-11, f):

1. Sinding. Jesus, det eneste (E-flat major, verser 1-4) (nos. 740, 746, 752)
2. Folksong. Jesus, når eg må få fylgja med deg (A minor, verser 1-3) (nos. 741, 750)
3. Folksong. Kvardagskristen vil eg vera (E minor, verser 1, 3, 5) (nos. 743, 747, 753)
4. Anonymous. I denne verdens sorger senkt (A minor, verser 1, 6, 7) (nos. 736, 744)

## SECOND EDITION

NRK 17480:

1. Lindeman. Hvor salig er den lille flokk (nos. 719, 748)
2. Lindeman. Kirken den er et gammelt hus (nos. 692, 721, 728, 738)
3. Vulpius. Fagert er landet (nos. 723, 730)
4. Lindeman. Påskemorgen slukker sorgen (nos. 724, 731)
5. Thomson. Kjærlighet fra Gud (nos. 725, 732)



6. Anonymous. I Jesu navn (nos. 726, 733)
7. Folksong. Eg veit i himmerik ei borg (no. 734)
8. Krieger. Ett er nødig (no. 735)

NRK 17067:

1. Beethoven. Kjærlighet fra Gud (no. 706)
2. Luther. Vår Gud han er så fast en borg (no. 707)
3. Grieg. Du Herre som er sterk og stor (no. 709)
4. Dykes. Hellig, hellig, hellig (no. 710)
5. Nicolai. Slons vokter hever røsten (no. 705)
6. Huguenot Melody. Jesus, dine dype vunder (nos. 711-12, 737)
7. Folksong. Eg lyfter upp til Gud min song (no. 715)
8. Anonymous. I denne verdens sorger senkt (nos. 736, 744)

NRK 20795:

1. Lindeman. Sørg o kjære Fader du (no. 704)
2. Anonymous. Overmåde fullt av nåde (no. 716)
3. Zinck. På Gud alene (nos. 717-18)
4. Folksong. Herre Gud, ditt dyre navn (no. 684)
5. Lindeman. Dype, stille, sterke, milde (nos. 685-86)
6. Folksong. Ingen vinner frem til den evige ro (no. 689)
7. Lindeman. I prektige himler (no. 690)
8. Folksong. Jeg ser deg (no. 691)

NRK 35633:

1. Weyse. Alltid fridig når du går (no. 675)
2. Nicolai. Av høyheten oprunnen er (nos. 669, 676)
3. Folksong. Dellig er Jorden (nos. 671-72, 679, 697-98)
4. Weyse. Den signede dag (no. 670)
5. Weyse. Gud signe vårt dyre fedreland (nos. 671-72, 679, 697-98)
6. Folksong. Den store hvite flokk (nos. 680, 696, 751)
7. Hartmann. Fred til bot (nos. 681-82)
8. Lindeman. Gud skal all ting lage (no. 683)
9. Anonymous. Lover den Herre (no. 668)

NRK 20645:

1. Lindeman. Kjærlighet er lysets kilde (no. 693)
2. Purday. Løyd milde ljos (nos. 694-94)
3. Folksong. Mitt hjerte alltid vanker (nos. 742, 745)
4. Sinding. Jesus, det eneste (nos. 740, 746, 752)
5. Folksong. Kvardagskristen vil eg vera (nos. 743, 747, 753)

6. Crüger. Nu la oss takke Gud (no. 749)
7. Folksong. Jesus, når eg må få fylgja med deg (nos. 741, 750)

London 5638, Decca LXT 5662:

- AR 27952: I prektige himler, og Jorderiks hære (no. 690; NRK 11425)
- AR 27953: Herre Gud, ditt dyre navn og ære (no. 684; NRK 11432)
- AR 27954: Hellig, hellig, hellig (no. 710; NRK 11444)
- AR 27955: Kjærlighet fra Gud (nos. 725, 732; NRK 11444)
- AR 27956: Lovet den Herre (no. 668; NRK 11432)
- AR 27957: Sorg o kjære Fader du (no. 704; NRK 11431)
- AR 27958: Leid milde ljos (nos. 694-95; NRK 11425)
- AR 27959: Gud signe vårt dyre fedreland (nos. 671-72, 679, 697-98; NRK 11432)
- AR 27960: Deilig er Jorden (nos. 673-74, 677, 699, 739; NRK 11445)
- AR 27061: Gud skall all ting lage (no. 683; NRK 11432)
- AR 27962: Nu la oss takke Gud (no. 749; NRK 11445)
- AR 27963: Dype, stille, sterke, milde (nos. 685-86; NRK 11432)
- AR 27964: Var Gud han er så fast en borg (no. 707; NRK 11431)
- AR 27965: Påskemorgen slukker sorgen (nos. 724, 731; NRK 11444)

Since the autumn of 1956, Flagstad's recording of "Gud signe vårt dyre fedreland," the Norwegian national anthem, has opened Norwegian Radio's Sunday broadcasts. It is played without announcement.

668-72. on NRK's catalogue card, "3 verses (good)." 673-74. On NRK's catalogue card, "3 verses (not good)."

686, 688. On NRK's catalogue card, "best." 699. On NRK's catalogue card, "not good."

700. This version not broadcast and probably not on the StARS tape. Cf. numbers 779, 825, and notes.

701-2. These versions not broadcast and probably not on the StARS tape; take 2 marked "best" on NRK's catalogue card. Cf. number 826 and notes

703. This version not broadcast and probably not on the StARS tape. Cf. numbers 780, 827, and notes.

741, 748, 751. On NRK's catalogue card, "best."

754-56, 759-71, 773-78, 781-82, 784. This raw material was edited into a tape for broadcast that is now at both Stanford (StARS 560000 M12) and the New York Public Library (NYPL F-111). Though it is logical that those listed below marked "best" were broadcast, there is no proof of this; similarly, it is uncertain whether the verses were actually spliced together for broadcast as NRK's cards suggest they were.

754. On NRK's catalogue card, "good."

761-62. NRK's catalogue card indicates that the first verse of take 1 was used with the third verse of take 2.

763. On NRK's catalogue card, "Too choppy, more legato see [no. 769]."

766. On NRK's catalogue card, "last 3 verses used." 767. On NRK's catalogue card, "1st verse used."

769, 772. On NRK's catalogue card, "best."

779-80. These versions not broadcast. Cf. 700-703, 825-27, and notes.

811. Often wrongly attributed to Handel. Cf. note 243.

812. G. J. Turnbull, letter to the author, November 19, 1975, says that Decca has no unissued material by Flagstad. However, "Art Thou Troubled" does not appear on any copies I have inspected of the Bach-Handel record, nor is it indicated as issued in any of the photocopies of Decca's files sent me by William Park (1980).

825-27. These versions used for broadcast. Cf. numbers 700-703, 779-80, and notes.

828. EJS 562 and LR 120 contain the aria "Divinitées du Styx." The date and source are incorrect on both issues.

846-48. 5778 and OS 25778: "War es so schmäählich" to "dem freislichen Felsen zu nah'n!" For confirmation of date, see Culshaw, *op. cit.*, 63-66.

849. For confirmation of date, see *ibid.*

850-59. Broadcast by the BBC Light Program. The BBC Transcription Service discs CN 1206/SS were circulated sometime around 1974 in simulated stereo.

862. "Du bist der Lenz" on Orpheum 8404 is a conflation of two different Flagstad performances. From the beginning to the line "was im Busen ich barg" is from the June 1956 recording (number 658); the remainder is from this complete recording of Act I. Cf. number 658 and note.

878-84. Stanford has this catalogued as a two-track stereo tape, but it is actually monaural; none of Flagstad's recordings for Norwegian Radio was made in stereo.

933. Reprinted as *Remember Me: utsyn over en kunstnergjerning* (Oslo: Gyldendal, 1975).

934. The basis of this recording is the January 30, 1937, Metropolitan Opera broadcast, discography number 85; all the material comes from that performance except the music needed to cover the cut from mm. 1273-1354. Melchior's por-

tion of this music is taken from his recording with Florence Easton (numbers 142-50 in the second edition of Hans Hansen's discography of Lauritz Melchior, *op. cit.*, 15); Flagstad's is taken from the studio recording made in June 1951 (discography numbers 331-38).

- 935-36. Not further identified on the StARS tape and not known to exist in other collections. The sound is that of a typical acetate disc of some sort, indicating a date in the 1930s or 1940s. Because there is no disc change between selections and there is a spoken introduction by Flagstad, it is clear that these two records stem from the same public performance. Cf. p. 10, footnote 17, of the Introduction.

## APPENDIX

## FLAGSTAD'S KNOWN BROADCASTS

For most of the list below, I am indebted to Edward Wilkinson; he, through painstaking research through old newspapers and other similar sources, compiled a basic list of Flagstad's broadcasts. Most of the material concerning the years before and immediately following World War II is his. I was able to augment his list in two ways: first, I supplied information about Flagstad's broadcasts for Norwegian Radio (Norsk Rikskringkasting) in the 1950s; second, my own research yielded a few items from the 1930s and 1940s that did not appear on Wilkinson's original list. It should be added that the list can by no means be considered complete; further research into old broadcasts and recordings of them is bound to unearth additional appearances on the radio by Flagstad.

As in the discography, the list below is arranged chronologically. Those broadcasts known to have been recorded completely or in part are identified by their discography number; for the other broadcasts, the information given is as complete and accurate as can be assembled. This research, unpublished and unavailable elsewhere, is included here in the hope that it will assist in identifying broadcast recordings by Flagstad that may yet come to light.

1933

4 Aug Beethoven. Symphony No. 9, D minor, Op. 125: last movement,  
4:00 excerpt. Discography number 31.

Lilly Neitzer, Kirsten Flagstad, Fritz Wolff, Rudolf Bockelmann;  
Bayreuth Festival Chorus; Bayreuth Festival Orcehstra; Richard  
Strauss, conductor.

1934

23 Dec Concert, 8:15-9:05 p.m. GMT.  
Danish Radio Orchestra; Fritz Mahler, conductor.  
Danmarks Radio Archive number 4647; discography numbers 32-34.

Mozart	<i>Die Entführung aus dem Serail</i> : Overture
Weber	<i>Der Freischütz</i> : Leise, leise
Gluck	<i>Orfeo ed Euridice</i> : Ballet Music
Beethoven	<i>Fidelio</i> , Op. 72: Abscheulicher!
Wagner	<i>Lohengrin</i> : Prelude
	<i>Tannhäuser</i> : Elisabeth's Aria [ <i>sic</i> ]
	<i>Rienzi</i> : Overture

1935

- 2 Feb Wagner. *Die Walküre* (Metropolitan Opera).  
Discography numbers 35, 36.

Sieglinde	Kirsten Flagstad
Brunnhilde	Gertrude Kappel
Siegmund	Paul Althouse
Hunding	Emanuel List
Wotan	Friedrich Schorr
Fricka	Maria Olszewska
Helmwige	Dorothee Manski
Gerhilde	Phradie Wells
Ortlinde	Pearl Besuner
Rossweisse	Ina Bourskaya
Grimgerde	Philine Falco
Waltraute	Doris Doe
Siegrune	Elda Vettori
Schwertleite	Irra Petina
Conductor	Artur Bodanzky

- 9 Mar Wagner. *Tristan und Isolde* (Metropolitan Opera).  
Discography number 37.

- 21 Apr Ford Sunday Evening Hour (Easter), WABC 9-10 p.m.  
Detroit Symphony; Frederick Stock, conductor.  
Discography number 38.

Tchaikovsky	Symphony No. 4: Last movement
Wagner	<i>Tristan und Isolde</i> : Mild und leise
Bizet	Agnus Dei
Wagner	<i>Tannhäuser</i> : Pilgrims' Chorus
Glazunov	<i>Scènes de Ballet</i> : Pas d'action
Rossini	<i>Stabat Mater</i> : Inflammatus
Handel	<i>Messiah</i> : Halleluia Chorus
	Christ the Lord Is Risen Today



1935 (cont.)

6 Oct General Motors Hour, WEA 10-11 p.m.  
New York Philharmonic; Ernő Rapee, conductor.

Mozart	<i>Don Giovanni</i> , K. V. 527: Overture
Strauss	Geschichte aus dem Wienerwald
Wagner	<i>Tristan und Isolde</i> : Mild und leise
Sarasate	Zigeunerweisen
Verdi	<i>La Traviata</i> : Prelude to Act I
Wolf-Ferrari	<i>I Gioielli della Madonna</i> : Act III inter- mezzo
Schubert	Ave Maria, D. 839
Grieg	Jeg elsker dig, Op. 5, No. 3
Rogers	At Parting
Ravel	Bolero

24 Nov Ford Sunday Evening Hour, WABC 9-10 p.m.  
Detroit Symphony; Victor Kolar, conductor.

Fanning	Song of the Vikings
Mozart	<i>Don Giovanni</i> , K. V. 527: Overture
Wagner	<i>Die Walküre</i> : Du bist der Lenz
Schubert	The Erl-King, D. 328 (in English)
Liszt	Hungarian Rhapsody No. 2
Saint-Saëns	Danse Macabre
Grieg	<i>Peer Gynt</i> : Solveig's Song, Op. 23, No. 1
Charles	When I Have Sung My Songs
Worth	Midsummer
Sibelius	<i>Finlandia</i>
Bishop	Home, Sweet Home

1936

- 5 Jan RCA Magic Key, WEA 2-3 p.m. Lombardo Orchestra, NBC Symphony; Frank Black, conductor. Joe Louis, J. Edgar Hoover, Lawson Little (golf champion), Max Gordon (producer), Captain A. W. Stevens (stratosphere flier), Captain Edwin Musick (of the China Clipper), Edgar Anser Mowrer (a writer, from Paris).
- 18 Jan Wagner. *Tannhäuser* (Metropolitan Opera). Discography number 48.
- 8 Feb Wagner. *Tristan und Isolde* (Metropolitan Opera).
- |                |                  |
|----------------|------------------|
| Tristan        | Lauritz Melchior |
| Isolde         | Kirsten Flagstad |
| Brangäne       | Karin Branzell   |
| King Mark      | Ludwig Hofmann   |
| Kurvenal       | Julius Huehn     |
| Melot          | Arnold Gabor     |
| Shepherd       | Hans Clemens     |
| Sailor's voice | Hans Clemens     |
| Steersman      | James Wolfe      |
| Conductor      | Artur Bodanzky   |
- 7 Mar Beethoven. *Fidelio*, Op. 72 (Metropolitan Opera, performed with Bodanzky's recitatives).
- |                 |                  |
|-----------------|------------------|
| Leonore         | Kirsten Flagstad |
| Florestan       | René Maison      |
| Rocco           | Emanuel List     |
| Marzelline      | Editha Fleischer |
| Jaquino         | Hans Clemens     |
| Don Pizarro     | Ludwig Hofmann   |
| Don Fernando    | Julius Huehn     |
| First Prisoner  | Max Altglass     |
| Second Prisoner | Arnold Gabor     |
| Conductor       | Artur Bodanzky   |

1936 (cont.)

22 May Wagner. *Tristan und Isolde*: Act II (Covent Garden Opera via BBC National).

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Sabine Kalter
Kurvenal	Herbert Janssen
King Mark	Emanuel List
Melot	Frank Sale
Conductor	Fritz Reiner

2 Jun Wagner. *Tristan und Isolde*: Act III (Covent Garden Opera via BBC Regional).

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Sabine Kalter
Kurvenal	Herbert Janssen
King Mark	Emanuel List
Melot	Frank Sale
Shepherd	Octave Dua
Steersman	Leslie Horsman
Conductor	Fritz Reiner

20 Sep RCA Magic Key, WEA 2-3 p.m.  
Remote shortwave broadcast of Flagstad singing in Stuttgart.

11 Oct Ford Sunday Evening Hour, WABC 9 p.m.  
Detroit Symphony; Fritz Reiner, conductor.

Wagner	<i>Lohengrin</i> : Prelude to Act III
	Einsam in trüben Tagen
	<i>Siegfried</i> : Waldweben
	<i>Tannhäuser</i> : Dich, teure Halle
	<i>Die Meistersinger</i> : Dance of Apprentices
	<i>Der fliegende Holländer</i> : Spinning Chorus
	Senta's Ballad
Luther	<i>Die Meistersinger</i> : Act III finale
	Ein feste Burg ist unser Gott

8 Nov RCA Magic Key, KGO 11 a.m.-12 m. PST; WJS 2-3 p.m. EST.  
Wagner *Die Walküre*: Act III excerpt  
(with Friedrich Schorr)

13 Nov Wagner. *Die Walküre*: Act II through Siegmund's death (San Francisco Opera). Discography number 83.

1936 (cont.)

27 Dec RCA Magic Key  
Unconfirmed in the *New York Times* radio logs. According to her  
artist card at NBC, she "Introduced her number as well as sing-  
ing it."

1937

- 2 Jan Wagner. *Tristan und Isolde* (Metropolitan Opera).  
Discography number 84.
- 28 Jan Interview with Lowell Thomas
- 30 Jan Wagner. *Siegfried* (Metropolitan Opera).  
Discography number 85.
- 31 Jan General Motors Hour, WEA 10-11 p.m.  
Rochester Philharmonic; José Iturbi, conductor.
- |            |   |
|------------|---|
| Wagner     | <i>Die Meistersinger</i> : Prelude          |
| Weber      | <i>Der Freischütz</i> : Leise, leise        |
| Verdi      | <i>La Traviata</i> : Act I Prelude          |
| Weinberger | <i>Schwanda</i> : Polka                     |
| Albéniz    | <i>Goyescas</i> : Intermezzo                |
| Wagner     | <i>Tannhäuser</i> : Dich, teure Halle       |
| Charles    | When I Have Sung My Songs                   |
| Speaks     | Morning                                     |
| Falla      | <i>El Sombrero de tres picos</i> : excerpts |
- 27 Mar Wagner. *Lohengrin* (Metropolitan Opera).  
Discography number 86.
- 28 Mar General Motors Hour (Easter), WEA 10-11 p.m.  
Discography numbers 87-89.  
Joseph Schuster, violoncello; New York Philharmonic; Erno  
Rapee, conductor; Edwin McArthur, piano.
- |             |  |
|-------------|--|
| Glinka      | <i>Ruslan and Ludmilla</i> : Overture            |
| Schubert    | Omnipotence [Die Allmacht, D. 852]               |
| Grieg       | A Dream [En Drøm, Op. 48, No. 6]                 |
| Wagner      | <i>Tannhäuser</i> : O du mein holder Abendstern  |
| Wagner      | <i>Die Walküre</i> : Walkürenritt                |
| Debussy     | Claire de Lune                                   |
| Mendelssohn | <i>Ein Sommernachtstraum</i> : Scherzo           |
| Wagner      | <i>Wesendonck Lieder</i> : Träume (McArthur, p.) |
| Schubert    | Die Forelle, D. 550 (McArthur, p.)               |
| Ronald      | <i>Summertime</i> : Night [O Lovely Night]       |
| Saint-Saëns | <i>Samson et Dalila</i> : Bacchanale             |

## 1937 (cont.)

- 25 Apr Ford Sunday Evening Hour, WABC 9-10 p.m.  
 Detroit Symphony; Eugene Ormandy, conductor.
- |               |   |
|---------------|---|
| Bach-Cailliet | Prelude and Fugue in F minor            |
| Wagner        | <i>Tristan und Isolde</i> : Liebestod   |
| Wagner        | <i>Die Meistersinger</i> : excerpts     |
| Grieg         | The Last Spring [Våren, Op. 33, No. 2?] |
| Grieg         | Jeg elsker dig, Op. 5, No. 3            |
| Moore         | The Last Rose of Summer                 |
| Strauss       | An der schönen, blauen Donau            |
| Haydn         | Hear, Hear, O Ye Nations                |
- 5 May Beethoven. *Missa Solemnis*, Op. 123: Kyrie, Gloria, and Credo.  
 Discography number 90.
- 1 Jun Wagner. *Die Götterdämmerung*: Act III (Covent Garden Opera).  
 BBC National. See also discography number 93.
- |             |                            |
|-------------|----------------------------|
| Brünnhilde  | Kirsten Flagstad           |
| Siegfried   | Lauritz Melchior           |
| Waltraute   | Kerstin Thorborg           |
| Hagen       | Ludwig Weber               |
| Gunther     | Herbert Janssen            |
| Gutrune     | Maria Nezedal              |
| Alberich    | Eugen Fuchs                |
| First Norn  | Mary Jarred                |
| Second Norn | Constance Willis           |
| Third Norn  | Mae Craven                 |
| Woglinde    | Stella Andrevia            |
| Wellgunde   | José [ <i>sic</i> ] Malone |
| Flosshilde  | Linda Seymour              |
| Conductor   | Wilhelm Furtwängler        |
- 30 Jun Wagner. *Tristan und Isolde*: Act III (Covent Garden Opera).
- |           |                  |
|-----------|------------------|
| Tristan   | Walter Widdop    |
| Isolde    | Kirsten Flagstad |
| Brangäne  | Karin Branzell   |
| King Mark | Ludwig Weber     |
| Kurvenal  | Paul Schöffler   |
| Melot     | Booth Hitchen    |
| Shepherd  | Octave Dua       |
| Steersman | Leslie Horsman   |
| Conductor | Thomas Beecham   |

1937 (cont.)

3 Oct Ford Sunday Evening Hour, WABC 9-10 p.m.  
 Detroit Symphony; José Iturbi, conductor and pianist.  
 Discography numbers 110-113.

Mozart  
 Wagner  
 Wagner  
 Debussy

*Die Zauberflöte*, K. V. 622: Overture  
*Die Walküre*: Du bist der Lenz  
*Lohengrin*: Prelude to Act II [*sic*]  
*Children's Corner Suite*: Serenade for Doll  
 Golliwog's Cake-walk

Böhm  
 Rogers  
 Bridge  
 Foster  
 Wagner  
 Luther

Still wie die Nacht  
 At Parting  
 Love Went a-Riding  
 Old Folks at Home  
*Die Meistersinger*: Overture  
 Ein feste Burg ist unser Gott

5 Nov Wagner. *Lohengrin*: Act II (San Francisco Opera), KGO 9-10:15 p.m. PST.

Lohengrin  
 Elsa  
 Ortrud  
 King Henry  
 Telramund  
 Herald  
 Conductor

Lauritz Melchior  
 Kirsten Flagstad  
 Kathryn Meisle  
 Ludwig Hofmann  
 Julius Huehn  
 George Cehanovsky  
 Fritz Reiner

15 Nov Wagner. *Tristan und Isolde*: Act II (San Francisco Opera in Los Angeles). Commentators: Hedda Hopper, John McCormack (do not appear in any known copies). Discography number 128.

8 Dec Chesterfield Hour  
 André Kostelanetz, conductor; Deems Taylor, commentator.  
 Discography numbers 129-131 (the Library of Congress's copy includes the whole program).

Mozart  
 Grieg  
 McArthur  
 Wagner  
 Wagner

*Le Nozze di Figaro*, K. V. 492: Overture  
 En Drøm, Op. 48, No. 6  
 Spring Came  
*Die Walküre*: Walkürenritt  
*Tristan und Isolde*: Liebestod

## 1937 (cont.)

13 Dec Wagner. *Tristan und Isolde* [Act III only?] (Chicago Opera).  
WMAQ 10:30-11:45 CST.

Tristan	Lauritz Melchior
Isolde	Kirsten Flagstad
Brangäne	Gertrud Wettergren
King Mark	Emanuel List
Kurvenal	George Czaplicki
Melot	Schmidt
Conductor	Henry Weber

18 Dec Wagner. *Die Walküre* (Metropolitan Opera, broadcast complete).  
For two excerpts from Act I and Acts II & III complete, see  
discography number 132.

24 Dec Gruber. Silent Night and speech, WEAJ & WJZ 11:57 p.m.  
Discography number 133 and note. Cf. 24 Dec 38.



1938

- 2 Jan RCA Magic Key  
 Karen Marie Flagstad (from Oslo); Frank Black, conductor.  
 (N. B. McArthur, *op. cit.*, 84, describes the efforts to have Kirsten and Karen Marie Flagstad perform a duet with Karen Marie's part being transmitted from Oslo to New York via shortwave. He also says it did not work the first time owing to a technical breakdown but was rescheduled for the next week, when it worked perfectly. This may account for the discrepancy between NBC's files and the *New York Times* described for the broadcast of 9 Jan below.)

Pollock	Bolero
Wagner	<i>Tannhäuser</i> : Dich, teure Halle
Backer-Grøndahl	Mot Kveld
Brahms	Academic Festival Overture
Beethoven	Die Ehre Gottes, Op. 48, No. 4
Grieg	En Drøm, Op. 48, No. 6
Rogers	The Star
Coates	Tarantelle

- 9 Jan RCA Magic Key  
 Unconfirmed in the *New York Times* radio logs. According to her artist card at NBC, she "Sang in New York, and her sister Karen in Oslo, Norway sang," and "Spoke, from New York, in two-way conversation with her sister in Oslo, Norway. Also sang."
- 29 Jan Wagner. *Tristan und Isolde* (Metropolitan Opera).  
 Discography number 134.
- 19 Feb Wagner. *Lohengrin* (Metropolitan Opera, broadcast complete).  
 See discography number 135 and notes for Act II.
- 27 Feb Ford Sunday Evening Hour, WABC 9-10 p.m.  
 Detroit Symphony; Sir Ernest MacMillan, conductor.  
 Discography numbers 136-39.

Rimsky-Korsakov	<i>May Night</i> : Overture
Weber	<i>Der Freischütz</i> : Leise, leise
Tchaikovsky	Symphony No. 5: Third Movement
Bull	Solitude on the Mountains
Grieg	Tak for tit råd, Op. 21, No. 4
Ronald	<i>Summertime</i> : Night [O Lovely Night]
Smetana	<i>Ma Vlast</i> : The Moldau
Mann	On Our Way Rejoicing

## 1938 (cont.)

- 10 Apr RCA Magic Key  
With Karen Marie Flagstad, Marie Flagstad, and Alexander Woolcott.
- 15 Apr Wagner. *Parsifal* (Metropolitan Opera).  
Discography number 140.
- 16 Apr Wagner. *Tristen und Isolde* (Metropolitan Opera).  
Discography number 141.
- 25 Aug Kraft Music Hall  
With Bob Burns.  
Discography numbers 142, 143. It has been impossible to determine further details about the music performed on this program.
- 6 Nov Ford Sunday Evening Hour, WABC 9-10 p.m.  
Detroit Symphony; José Iturbi, conductor.
- |           |  |
|-----------|--|
| Beethoven | Coriolanus Overture                          |
| Wagner    | <i>Tannhäuser</i> : Dich, teure Halle        |
| O'Hara    | There Is No Death (men's cho. & brass choir) |
| Grieg     | Fra Monte Pincio, Op. 39, No. 1              |
| Sinding   | Sylvelin (Flagstad & women's chorus)         |
| Böhm      | Still wie die Nacht                          |
| Speaks    | Morning                                      |
| Smetana   | <i>Ma Vlast</i> : The Moldau                 |
| De Koven  | Recessional (Chorus, audience, & orch.)      |
- 21 Nov Wagner. *Lohengrin*: Act I (incomplete) (Chicago Opera).  
Discography number 144.
- 25 Nov Wagner. *Tristan und Isolde*: Act III (Chicago Opera).  
WENR and network 10:45-midnight CST.
- |           |                  |
|-----------|------------------|
| Tristan   | Paul Althouse    |
| Isolde    | Kirsten Flagstad |
| Brangäne  | Hertha Glaz      |
| King Mark | Douglas Beattie  |
| Kurvenal  | George Czaplicki |
| Melot     | Schmidt          |
| Conductor | Henry Weber      |

## 1938 (cont.)

- 10 Dec Wagner. *Siegfried* (Metropolitan Opera, broadcast complete).  
Final duet: discography number 145. Excerpts also exist from  
acts II & III.
- |             |                  |
|-------------|------------------|
| Siegfried   | Carl Hartmann    |
| Brünnhilde  | Kirsten Flagstad |
| Mime        | Erich Witte      |
| Wanderer    | Friedrich Schorr |
| Alberich    | Adolf Vogel      |
| Fafner      | Norman Cordon    |
| Erda        | Anna Kaskas      |
| Forest Bird | Natalie Bodanya  |
| Conductor   | Artur Bodanzky   |
- 24 Dec Gruber. Silent Night and speech, WEAf & WJZ 11:57 p.m.  
Cf. 24 Dec 37, discography number 133 and note.
- 31 Dec Beethoven. *Fidelio*, Op. 72 (Metropolitan Opera, performed with  
Bodanzky's recitatives).  
Discography number 146.

1939

- 1 Jan RCA Magic Key  
With Ezio Pinza.
- 18 Feb Wagner. *Tristan und Isolde* (Metropolitan Opera, broadcast complete).  
Excerpt from act I: discography number 147.
- 25 Mar Wagner. *Tannhäuser* (Metropolitan Opera on tour in Boston, broadcast complete).  
Excerpts from acts II & III: discography number 148.
- 8 Apr Wagner. *Tristan und Isolde* (Metropolitan Opera).  
Discography number 149
- 16 Apr Wagner. *Tristan und Isolde*: Act II (New York Philharmonic).  
Discography number 150.
- 12 May Wagner. *Die Götterdämmerung*: Prologue (Metropolitan Opera).  
Discography number 151.
- 21 May Ford Sunday Evening Hour, WABC 9-10 p.m.  
Detroit Symphony; John Barbirolli, conductor.  
Discography numbers 152-154.
- Wagner
- Lohengrin*: Prelude to Act III  
*Der fliegende Holländer*: Spinning chorus  
& Senta's Ballad (w/Heidt)  
*Die Walküre*: Du bist der Lenz  
*Tristan und Isolde*: Liebestod  
*Die Meistersinger*: Act III Prelude,  
chorale, and finale
- 14 Oct Wagner. *Die Walküre*: Act II excerpt (San Francisco Opera).  
Discography number 155.
- 20 Oct Wagner. *Tristan und Isolde*: Act I excerpt (San Francisco Opera).  
Discography number 156.
- 26 Oct Kraft Music Hall. Unconfirmed.

1939 (cont.)

- 27 Nov Wagner. *Tannhäuser*: Act III (Chicago Opera). WMAQ 10:25 p.m. CST. Excerpt from Act III (m. 715 to end): EJS 169. N. B. This excerpt begins after Elisabeth's role ends and, contrary to what is printed on the label, does not contain singing by Flagstad.

Tannhäuser	Paul Althouse
Elisabeth	Kirsten Flagstad
Venus	Elen Longone
Landgrave	Douglas Beattie
Wolfram	George Czaplicki
Conductor	Edwin McArthur

- 16 Dec Wagner. *Tannhäuser* (Metropolitan Opera). Discography number 171.

- 27 Dec Finnish Relief Rally, WJZ 9-10:45 p.m. With Karin Branzell, Lauritz Melchior, Lawrence Tibbett; Stewart Wille, Edwin McArthur, and Ignace Strasfogel, pianos; NBC Symphony; Eugene Goossens, conductor. Discography number 172; Melchior's portions are also known to exist.

Malotte	The Lord's Prayer (Tibbett)
Sibelius	En Saga
Sibelius	2 (or 3?) songs (Branzell)
La Forge	Hills (Tibbett; Wille)
Handel	<i>Theodora</i> : Defend Her, Heaven (Tibbett; Wille)
Henriques	Foraarssang (Melchior; Strasfogel)
Heise	Jomfu du mäckke sove (Melchior; Strasfogel)
Rygaard	Flaget (Melchior; Strasfogel)
Sinding	Mainat (Flagstad; McArthur)
Grieg	En Drøm (Flagstad; McArthur)
Kjerulf (arr. Black)	Suomi's Song (Flagstad, Branzell, Melchior, Tibbett)
Sibelius	Finlandia

1940

17 Feb Wagner. *Die Walküre* (Metropolitan Opera).  
Discography numbers 173, 174.

25 Feb NBC Civic Concert, tenth anniversary program. NBC Blue Network,  
3-4 p.m. EST.  
NBC Symphony; Frank Black and Edwin McArthur, conductors. Host:  
Milton Cross. Guests: Erica Morini, Elisabeth Rethberg, Ezio  
Pinza, Emanuel Feuermann, Dusolina Giannini, Lucrezia Bori (talk),  
Ania Dorfmann.

Glinka	<i>Ruslan and Ludmilla</i> : Overture (Black, c.)
Wieniawski	Concerto, violin, no. 2, D minor, Op. 22: Romance (Morini & Black)
Gounod	<i>Faust</i> : Waltz (Black, conductor)
Mozart	<i>Le Nozze di Figaro</i> , K. V. 492: Crudel, perchè finora (Rethberg, Pinza, McArthur)
	Milton Cross reads message from Linnox Riley Law, president of NBC.
Dvořák	Concerto, B minor, cello, Op. 104: Adagio (Feuermann & Black)
Verdi	<i>Aida</i> : Ritorna Vincitor (Giannini & McArthur)
	Talk by Lucrezia Bori
Saint-Saëns	Concerto, piano, no. 2, G minor, Op. 22: second mvt. (Dorfmann & Black)
Wagner	<i>Tristan und Isolde</i> : Liebestod (Flagstad & McArthur)

23 Mar Wagner. *Tristan und Isolde* (Metropolitan Opera).  
Discography number 176.

20 Jun Kraft Music Hall

31 Jul Watergate Concert, WMAL (Washington, D. C.) 9:30-10:00 p.m. EST;  
WJZ 10:30-11:00 p.m. EST.  
National Symphony; Edwin McArthur, conductor.  
The National Symphony does not possess a recording or details  
about which selections were broadcast.

Wagner	<i>Tannhäuser</i> : Overture
	<i>Lohengrin</i> : Elsas Traum
	<i>Tannhäuser</i> : Dich, teure Halle
	<i>Parsifal</i> : Karfreitagszauber
	<i>Tristan und Isolde</i> : Prelude & Liebestod
	<i>Die Meistersinger</i> : Prelude
	<i>Die Walküre</i> : Walkürenritt
	<i>Die Götterdämmerung</i> : Immolation Scene

## 1940 (cont.)

- 8 Aug Chicago Opera Concert  
Chicago Opera Orchestra; Edwin McArthur, conductor.
- 26 Sep Kraft Music Hall

## 1941

- 4 Jan Wagner. *Tannhäuser* (Metropolitan Opera).  
Discography number 197.
- 8 Feb Wagner. *Tristan und Isolde* (Metropolitan Opera).  
Discography number 198.
- 22 Feb Beethoven. *Fidelio*, Op. 72 (Metropolitan Opera, with spoken  
dialogue).  
Discography number 199.



1947

6 Feb Concert with London Symphony; Karl Rankl, conductor (BBC III).  
Discography number 200.

Wagner	<i>Tristan und Isolde</i> : Narration and Curse Liebestod <i>Die Götterdämmerung</i> : Immolation Scene
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Feb/Mar Wagner. *Tristan und Isolde* (La Scala Opera).  
Discography number 201.

5 Mar Recital (BBC III). Ernest Lush, piano. Further details not available. British printers were on strike this week; thus the issue of *Radio Times*, the BBC publication listing all their programs, did not appear.

29 May Wagner. *Die Walküre*: Act III (BBC III).  
London Philharmonic; Karl Rankl, conductor.

Brünnhilde Sieglinde Wotan No further cast information available.	Kirsten Flagstad Joan Cross Norman Walker
--	---

5 Jun Wagner. *Tristan und Isolde*: Acts I & II (Swiss Radio from Zürich relayed to BBC III).  
Zürich Tonhalle Orchestra; Hans Knappertsbusch, conductor.  
Discography numbers 202, 203.

Tristan Isolde Brangäne King Mark Kurvenal Melot Shepherd Steersmann Sailor's voice	Max Lorenz Kirsten Flagstad Elsa Cavelti Ljubomir Vichegonov Andreas Böhm Alexander Kolazio Rolf Sander Wilhelm Felden ?
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8 Jun Wagner. *Tristan und Isolde*: Act III (Swiss Radio from Zürich relayed to BBC III).  
Cast, Orchestra, and conductor as for 5 Jun 47 performance.

1948

28 Mar Recital (BBC III). Ernest Lush, piano.

Grieg	Fra Monte Pincio, Op. 39, No. 1
	Margaretes Vuggesang
	Med en Vandlilje, Op. 25, No. 4
	Et Håb, Op. 26, No. 1
	Forarsregen
	Der gynger en båt på bølge, Op. 69, No. 1
	Drømme
	Lys Natt, Op. 70, No. 3
	Mens jeg til venter, Op. 60, No. 3
	Der skreg en fugl
	Og jeg vil ha meg en hjertenskjær,
	Op. 60, No. 5

14 Apr Wagner. *Tristan und Isolde* excerpts (La Scala Opera).  
Discography number 223.

5 Jul Recital (BBC III, rebroadcast 7 Jul 48). Ernest Lush, piano.  
Discography numbers 246-52.

24 Oct Concert  
Havana Symphony; Clemens Krauss, conductor.  
Discography numbers 254-60; complete program exists.

Beethoven	Coriolan Overture
Beethoven	Ah, Perfido, Op. 65
Mozart	<i>Don Giovanni</i> , K. V. 527: Overture
Wagner	<i>Der fliegende Holländer</i> : Senta's Ballad
Wagner	<i>Wesendonck Lieder</i>

1949

- 26 Feb Concert (BBC 111).  
BBC Symphony; Adrian Boult, conductor.
- |         |   |
|---------|---|
| Berlioz | Le Corsair Overture                     |
| Wagner  | <i>Wesendonck Lieder</i>                |
| Brahms  | Variations on a Theme of Haydn, Op. 56a |
- 2 Jun Wagner. *Siegfried*: Act III (Covent Garden Opera via BBC 1).  
Final duet: discography number 261.
- |            |                  |
|------------|------------------|
| Siegfried  | Set Svanholm     |
| Brünnhilde | Kirsten Flagstad |
| Wanderer   | Kenneth Schon    |
| Erda       | Edith Furmedge   |
| Conductor  | Karl Rankl       |
- 3 Aug Beethoven. *Fidelio*, Op. 72 (Salzburg Festival).  
Discography number 276.
- 9 Oct Standard [Oil] Hour  
Set Svanholm; San Francisco Opera Orchestra; Gaetano Merola, conductor. Discography numbers 277-79.
- |        |  |
|--------|--|
| Wagner | <i>Der fliegende Holländer</i> : Overture                              |
|        | Spinning Chorus &<br>Senta's Ballad                                    |
|        | <i>Lohengrin</i> : In fernem Land (Svanholm)                           |
|        | <i>Tristan und Isolde</i> : O sink' hernieder<br>(Flagstad & Svanholm) |
|        | <i>Tannhäuser</i> : Venusberg Music                                    |
|        | <i>Die Meistersinger</i> : Preislied (Svanholm)                        |
|        | <i>Tristan und Isolde</i> : Liebestod                                  |

1950

- 9 Mar Wagner. *Die Walküre* (La Scala Opera).  
Discography number 280.
- 22 Mar Wagner. *Siegfried* (La Scala Opera).  
Discography number 281.
- 2 Apr Wagner. *Die Götterdämmerung* (La Scala Opera).  
Discography number 282.
- 22 May Concert (BBC III).  
Discography numbers 292-95. Further details unavailable.
- 21 Jun Wagner. *Die Walküre* (Covent Garden Opera via BBC III).  

Brünnhilde	Kirsten Flagstad
Sieglinde	Sylvia Fisher
Siegmund	Set Svanholm
Wotan	Andreas Böhm
Hunding	Ludwig Weber
Fricka	Constance Shacklock
Conductor	Karl Rankl

Further cast details unavailable.
- 23 Jun Wagner. *Siegfried* (Covent Garden Opera via BBC III).  

Siegfried	Set Svanholm
Brünnhilde	Kirsten Flagstad
Wanderer	Andreas Böhm
Mime	Peter Klein
Alberich	Grahame Clifford
Fafner	Norman Walker
Erda	Jean Watson
Forest Bird	Audrey Bowman
Conductor	Karl Rankl

## 1950 (cont.)

- 26 Jun Wagner. *Die Götterdämmerung* (Covent Garden Opera via BBC III).  
Act II excerpt: discography number 298.

Brünnhilde	Kirsten Flagstad
Siegfried	Set Svanholm
Hagen	Ludwig Weber
Gunther	Paul Schöffler
Gutrune	Doris Doree
Alberich	Grahame Clifford
Waltraute	Edith Coates
Conductor	Karl Rankl

Further cast details unavailable.

- 28 Jun "On Singing Wagner" (BBC III).  
Discography number 299.

- 29 Jun Wagner. *Tristan und Isolde* (Covent Garden Opera via BBC III).  
Act I less prelude: discography number 300. See also notes to  
this discography number and cf. 1 Jul 50.

Tristan	Set Svanholm
Isolde	Kirsten Flagstad
Brangäne	Constance Shacklock
Kurvenal	Paul Schöffler
Melot	[Edgar Evans?]
Conductor	Karl Rankl

Further cast details unavailable.

- 1 Jul Wagner. *Tristan und Isolde* (Covent Garden Opera via BBC III).  
Cast and conductor as for 29 Jun 50. Cf. 29 Jun 50, discography  
number 300, and pertinent notes.

- 22 Aug Beethoven. *Fidelio*, Op. 72 (Salzburg Festival).  
Discography number 319.

- 8 Oct Standard [Oil] Hour. Discography numbers 320-23.

- 16 Nov Concert  
Los Angeles Philharmonic; Alfred Wallenstein, conductor.  
Discography numbers 324-27; complete program exists.

Beethoven	<i>Die Geschöpfe des Prometheus</i> : Overture
Beethoven	Symphony No. 7, A major, Op. 92
Beethoven	Ah, Perfido, Op. 65
Wagner	<i>Die Götterdämmerung</i> : Siegfried's Funeral March Immolation Scene
	<i>Tristan und Isolde</i> : Prelude & Liebestod

1951

- 3 Feb Wagner. *Die Walküre* (Metropolitan Opera).  
Discography number 328.
- 10 Mar Beethoven. *Fidelio*, Op. 72 (Metropolitan Opera, performed with  
spoken dialogue). Discography number 329.
- 21 May Beethoven. *Fidelio*, Op. 72: Act I (Covent Garden Opera).  
Excerpts: discography number 330.
- |             |                       |
|-------------|-----------------------|
| Leonore     | Kirsten Flagstad      |
| Rocco       | Howell Glynne         |
| Marzelline  | Elisabeth Schwarzkopf |
| Jaquino     | Dennis Stephenson     |
| Don Pizarro | Tom Williams          |
| Conductor   | Karl Rankl            |
- Further cast details unavailable.
- 29 May Wagner. *Tristan und Isolde* (Covent Garden Opera via BBC III).
- |                |                     |
|----------------|---------------------|
| Tristan        | Set Svanholm        |
| Isolde         | Kirsten Flagstad    |
| Brangäne       | Constance Shacklock |
| King Mark      | Norman Walker       |
| Kurvenal       | Sigurd Björling     |
| Melot          | Geraint Evans       |
| Sailor's voice | Edgar Evans         |
| Conductor      | Clemens Krauss      |
- Further cast details unavailable.
- 31 May Wagner. *Die Walküre*: Act II (Covent Garden Opera via BBC I).
- |            |                  |
|------------|------------------|
| Sieglinde  | Kirsten Flagstad |
| Brünnhilde | Astrid Varnay    |
| Siegmund   | Set Svanholm     |
| Wotan      | Sigurd Björling  |
| Fricka     | Edith Coates     |
| Hunding    | Gottlob Frick    |
| Conductor  | Karl Rankl       |

## 1951 (cont.)

- 22 Jun Wagner. *Parsifal* (Covent Garden Opera via BBC III).  
Acts I & II (both incomplete): discography number 342.

Parsifal	Franz Lechleitner
Kundry	Kirsten Flagstad
Amfortas	Sigurd Björling
Gurnemanz	Ludwig Weber
Titirel	Michael Langdon
Klingsor	Otakar Kraus
Conductor	Karl Rankl

Further cast details unavailable.

- 5 Sep Concert. Discography numbers 346-50.

- 1 Oct Purcell. *Dido and Æneas*, Z. 626 (Mermaid Theatre via BBC III).  
Discography number 351.

- 10 Dec Flagstad, talking, singing, and accompanying herself on a Norwegian Radio children's program. Discography numbers 353, 354.

- 16 Dec Concert  
Filharmonisk Selskaps Orkester, Oslo; Øivin Fjeldstad, conductor.  
Discography numbers 355-61; complete program exists.

Brustad	Ouverture til en festlig anledning
Wagner	<i>Wesendonck Lieder</i>
Halvorsen	Norsk rapsodi no. 2
Wagner	<i>Tristan und Isolde</i> : Prelude & Liebestod
	<i>Die Götterdämmerung</i> : Immolation Scene

1952

- 23 Mar New York Philharmonic; Bruno Walter, conductor and pianist,  
WCBS 2:30-4 p.m.  
Discography numbers 384-89.
- Wagner *Parsifal*: Prelude  
*Tannhäuser*: Bacchanale  
*Wesendonck Lieder* (Walter, piano)  
*Die Götterdämmerung*: Immolation Scene  
*Die Meistersinger*: Prelude
- 29 Mar Gluck. *Alceste* [Paris Version] (Metropolitan Opera).  
Discography number 390.
- 29 Apr Desert Island Discs (BBC HS). Discography number 411.
- 29 May Rome Concert, Wilhelm Furtwängler, conductor.  
Wagner *Die Götterdämmerung*: Immolation Scene
- 31 May Wagner. *Die Götterdämmerung*: Act III (RAI Roma).  
Discography number 415.
- 2 Jun Recital (Rome).
- 5 Nov Concert (RIAS, Berlin). Discography numbers 418-21.
- 21 Dec Concert  
Royal Philharmonic; Thomas Beecham, conductor.  
Discography numbers 448-53.



## 1953

- 14 Mar Purcell. *Dido and Aeneas*, Z. 626 (Norwegian Opera).  
Discography number 454.
- 2 Jun Coronation Day Recital (BBC III).  
Discography numbers 456-61.
- 12 Jun Bergen Festival Concert. Discography numbers 462-64.
- 13 Jun Bergen Festival Concert. Discography numbers 465, 466.
- 27 Sep Concert†  
Filharmonisk Selskaps Orkester, Oslo; Hugo Kramm, conductor.  
Discography numbers 468-73.
- 2 Oct Recital at the Théâtre Champs Elysées, Paris. .  
Discography numbers 474-92.
- 14 Oct Concert† (BBC HS).  
BBC Symphony; Malcolm Sargent, conductor.  
discography numbers 493-98.
- 3 Dec Personen og Personligheten (Norwegian Radio).  
Disocgraphy number 499.
- 12 Dec Farewell Concert in Oslo. Discography numbers 500-507.

## 1954

- 7 May Brahms Recital (Norwegian Radio). Discography numbers 508-515.
- 7 May Strauss Recital (Norwegian Radio). Discography numbers 516-522.
- 10 May Schumann Recital (Norwegian Radio). Discography numbers 523-31.
- 10 May Wolf Recital (Norwegian Radio). Discography numbers 532-40.
- 10 May Schubert Recital (Norwegian Radio). Discography numbers 541-46.
- 29 May Grieg Recital (Norwegian Radio). Discography numbers 547-54.
- 31 May Recital of Norwegian Composers (Norwegian Radio).  
Discography numbers 555-66.
- 8 Sep Beethoven Recital (Norwegian Radio). Discography numbers 567-76.
- 9 Sep Recital of English and American Composers (Norwegian Radio).  
Discography numbers 577-86.
- 16 Sep Grieg. *Haugtussa*, Op. 67 (Norwegian Radio).  
Discography numbers 587-94.
- 25 Sep Sibelius Recital (Norwegian Radio). Discography numbers 595-99.

1955

19 Mar Talk during an intermission of Wagner's *Tristan und Isolde*,  
a Metropolitan Opera broadcast. Discography number 600.

1956

- 5 Jan Wagner. *Die Götterdämmerung*: Act I (Norwegian Radio).  
Discography numbers 610-614.
- 8 Jan Wagner. *Die Götterdämmerung*: Act II (Norwegian Radio).  
Discography numbers 615-617.
- 10 Jan Wagner. *Die Götterdämmerung*: Act III (Norwegian Radio).  
Discography numbers 618-621.
- 22 Apr Gluck. *Alceste* [Vienna Version] (BBC III).  
Geraint Jones Singers and Orchestra; Geraint Jones, conductor.

Alceste	Kirsten Flagstad
Admetus	Raoul Jobin
Ismene	Marion Lowe
High Priest	Alfred Orda
Evander	Alexander Young
The Herald	Thomas Hemsley
Spirit of the Underworld	Thomas Hemsley
Eumelos	Joan Clark
Aspasia	Rosemary Thayer
Voice of the Oracle	James Atkins

- 24 Apr Gluck. *Alceste* [Vienna Version] (BBC III).  
Cast, orchestra, and conductor as for 22 Apr 56. N. B. The  
BBC do not possess a copy of either the 22 or 24 Apr broadcast.

In September and October 1956 there were several sessions to record  
hymns for later rebroadcast on Norwegian Radio. See discography num-  
bers 668-99, 704-778, 781-84.

1957

- 15 Jan Filharmonisk Selskaps Orkester, Oslo; Øivin Fjeldstad, conductor.  
Discography numbers 825-27.
- 14 Apr Gluck. *Alceste* [Paris Version] (Danish Radio).  
Discography number 828.
- 7 Sep Grieg Concert (BBC LP). Discography numbers 850-59.

1958

- 3 Feb Interview with Kristian Lange (Norwegian Radio).  
Discography number 877.
- 21 Aug Johansen. *Nordlands Trompet* (Norwegian Radio).  
Discography numbers 878-84.
- 23 Aug Sinding. *Strengjeleik* (Norwegian Radio).  
Discography numbers 885-98.
- 4 Sep Borgstrøm Recital (Norwegian Radio). Discography numbers 899-905.
- 4 Sep Haarklou Recital (Norwegian Radio). Discography numbers 906-910.

1959

- 18 Jan Interview with Thorstein Diesen, telling about her job as chief of the Norwegian Opera (Norwegian Radio). Discography number 929.
- 16 Feb Welcoming words to the audience at Norwegian Opera's first performance of d'Albert's *Tiefland* (Norwegian Radio). Discography number 930.
- 16 Feb Interview with Knud de Hegermann-Lindencrone. Discography number 931.

1961

- 4 Oct Reads text of *Kindertotenlieder* in Torstein Gunnarson's Norwegian translation (Norwegian Radio). Discography number 932.
- 29 Dec Interview with Torstein Gunnarson (Norwegian Radio). Discography number 933 (reprinted as *Remember Me*).



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